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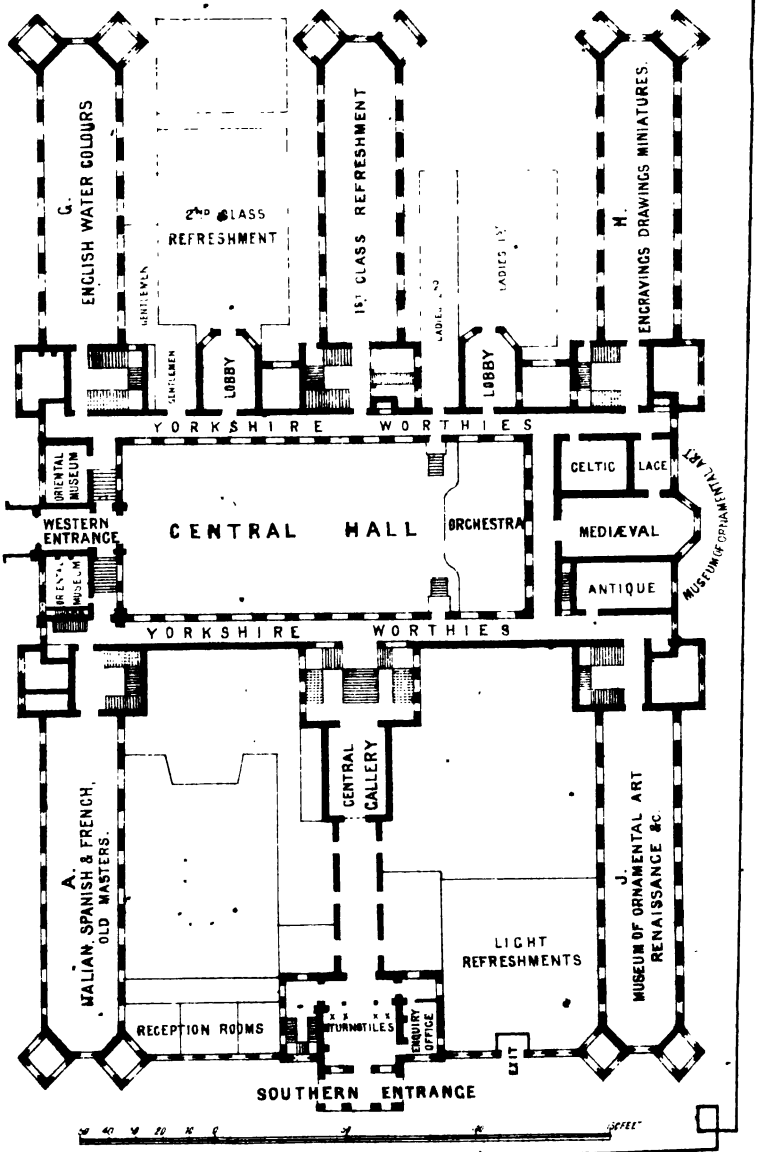

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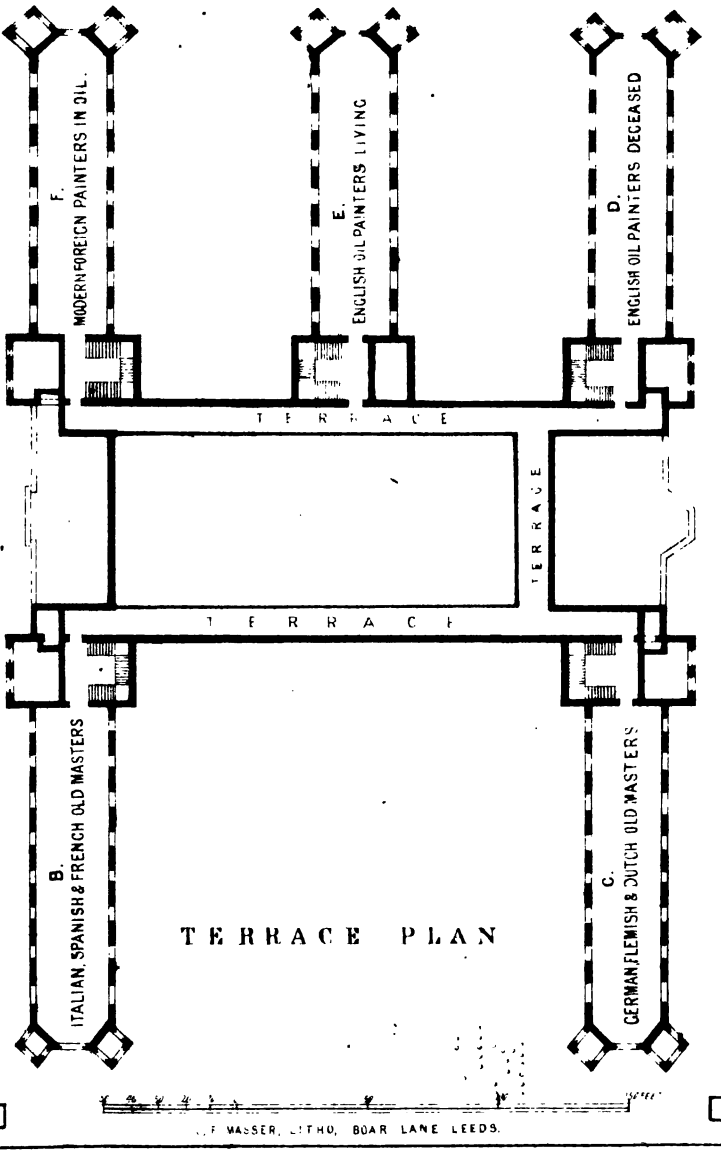

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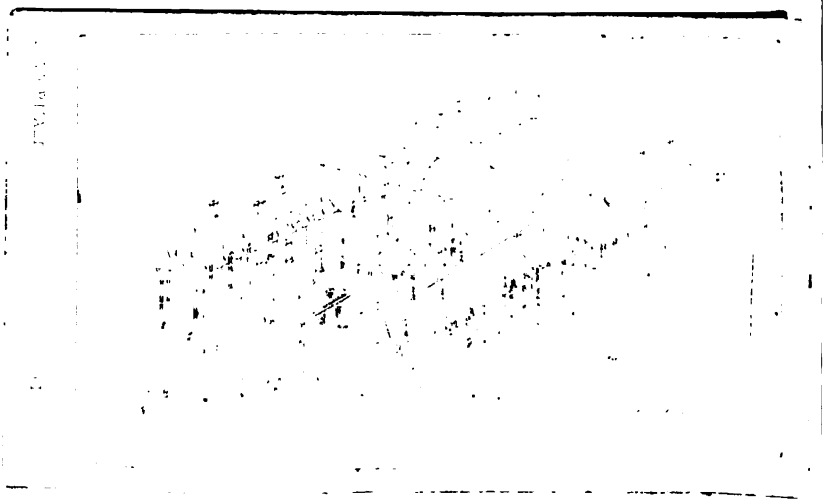

Leeds, Eng. National Exhibition of Works of Art
A. C.
Aug. 23. 1868

NATIONAL EXHIBITION

OF

Works of Art,

AT

LEEDS, 1868.

OFFICIAL

CATALOGUE.

PUBLISHED BY THE EXECUTIVE COMMITTEE.

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National Exhibition of Works of Art.

LEEDS, 1868.

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National Exhibition of Works of Art.

LEEDS, 1868.

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INTRODUCTION.

THE EXHIBITION OF WORKS OF ART AT LEEDS consists of the following Departments, which serve to illustrate the various phases of Pictorial and Ornamental Art from an early period to the commencement of the present century:—

1. A collection of Paintings in Oil by the OLD MASTERS, from the fifteenth to the eighteenth century, contained in the Central Saloon, in Galleries A, B, and C, and in their respective Staircases.
2. A series of Works in Oil by BRITISH ARTISTS, down to the present day; the earlier ones in Gallery D, the later ones in Gallery E, and in their respective Staircases.
3. A series of Paintings by MODERN FOREIGN ARTISTS, in Gallery F, and in the adjoining Staircase.
4. A collection of Water-Colour Drawings by BRITISH ARTISTS, deceased and living, in Gallery G, and adjoining Staircase.
5. Engravings and Etchings are arranged in Gallery H.
6. Drawings and Sketches by the OLD MASTERS, in Gallery H.
7. A collection of Miniatures in the same Gallery.
8. A Portrait Gallery of YORKSHIRE WORTHIES, contained in the Corridors round the Central Court.

9. The Museum of Ornamental Art; consisting of Works from the earliest period to the present century, arranged in the Chapel and adjoining Rooms, and in Gallery J, its Staircase and Corridors.

10. An India Museum, situated on each side of the Western Entrance.

The Works of the OLD MASTERS have been selected and the collection formed by the Chief Commissioner, Mr. Waring, and by Mr. Redford, the Assistant Commissioner, by whom the Pictures of the Italian, Spanish, and French Schools have been arranged.

The three Galleries, containing Paintings by BRITISH ARTISTS in OIL and WATER-COLOURS, have been formed under the superintendence of Mr. R. C. Saunders.

The Gallery of Pictures by MODERN FOREIGN ARTISTS has been formed under the superintendence of Mr. L. Lefèvre.

The ENGRAVINGS AND ETCHINGS have been collected and arranged by the Honorary Superintendent, Mr. W. Smith, F.S.A., who has also written that section of the Catalogue, and the Introduction to it.

The Drawings and Sketches by the OLD MASTERS have been collected by Mr. Waring. To Mr. J. C. Robinson the Committee are indebted for the selection and description of Mr. Malcolm's Drawings.

The GALLERY OF YORKSHIRE WORTHIES has been entirely formed by the Honorary Superintendent, Mr. Hailstone, by whom, also, the descriptive Catalogue of this section has been written.

The MUSEUM OF ORNAMENTAL ART, including Miniatures and Illuminated MSS., together with the Catalogue of that portion of -hibition, has been collected and classified by the Superinten- he Museum, Mr. W. Chaffers.

The INDIA MUSEUM is due to the co-operation of the Secretary of State for India, by whose direction the present selection of examples of Art-Manufactures from the India Museum has been intrusted to Dr. J. Forbes Watson, Reporter on the Products of India; by whom, also, this portion of the Catalogue has been furnished.

To Mrs. Hailstone, the Committee are indebted for the formation of a collection of LACE AND EMBROIDERY.

The CATALOGUE OF PICTURES and the BIOGRAPHICAL NOTICES OF ARTISTS have been carefully compiled by Mr. R. N. James.

The FLORAL DECORATIONS of the Central Hall, Entrance, Corridors, &c., with the Statues and Trophies, have been designed and carried out by Mr. H. C. Brandling.

All the arrangements connected with the practical working of the Exhibition, apart from Art, have been under the direction of Mr. T. A. Wright, the General Superintendent.

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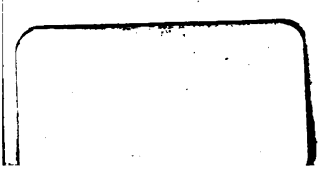

THE OLD MASTERS.

GALLERIES A, B, C, AND CENTRAL SALOON.

However desirable it might have been, it was not possible to form in the present Exhibition a complete series of works illustrative of the art of oil painting in Europe. The earlier productions of the great masters in Italy, Germany, and Flanders are well known, and are preserved in certain localities, which the student of art must visit before he can form an adequate idea of their value. In the present instance, we have collected such pictures as will serve to illustrate the rise of oil painting in Europe, and give the visitor an idea of the characters of the various Schools from the fifteenth century onwards. For this purpose a certain degree of chronological arrangement has been kept, but our principal object has been to render the collections attractive and interesting.

The Old Masters, as they are generally called, in contradistinction to the modern ones, do not include any very long period or extend to any very remote past, being restricted as they are to between the fifteenth and nineteenth centuries, or not much more than 300 years in all. Those who more justly, perhaps, should be termed the old masters "*par excellence*," lived in an earlier time, but their works were principally executed in tempera and as mural decoration. The peculiar adaptation of oil colours for painting, practised by the Van Eycks, about the year 1410, led to a complete change in the style of art, which was quickly adopted by the painters of Flanders, Germany, and Italy. "*Chiaroscuro*," or the power of shadow as well as of light, now first came to be duly appreciated and practised, owing no doubt to the facilities which the new method afforded for its adoption. The earliest paintings in oil are executed on wood panel, and the use of prepared canvas did not become general till the close of the fifteenth century, but in every instance, until within a comparatively late date, when the making of colours became a separate manufacture, the artist prepared his own colours, or employed an assistant to do so for him, under his own guidance. The purity of the material, and the care taken in the process, led in a great measure to the excellent preservation in which old paintings are generally found, unless roughly treated, whilst many of our modern productions fade away or crack to pieces even during the lifetime of the artist, who, regardless of chemical experience or ignorant of the nature of the material he employs, especially in the unfortunate use of asphaltum, produces very perishable works, to his own vexation and the purchaser's loss.

From among the preparers of colours for the Old Masters arose many of the very first artists, for it was a task usually assigned to the latest pupil; each great master had his school, and instructed a number of pupils in his peculiar style, hence so many works of doubtful character are ascribed to the master's own hand, when they are probably the productions of his school. All the great masters pursued this course, and two notable instances may be mentioned in Raffaelle, who was aided

by quite a little army of excellent painters in his great decorative works at the Vatican; and in Rubens, who, after giving the sketches for his great works of a similar class, had them carried out by pupils, and then gave the finishing touches with his own hand. This is not a system which we advocate, but merely mention it as a fact which accounts for the great number of works ascribed to individual masters, and which it would seem incredible one man could have executed, unaided, during an ordinary lifetime.

The Central Gallery, on the grand staircase, contains a selection of paintings belonging to the Earl of Dudley, and other beautiful specimens of painting by the Old Masters.

The works of the Italian, Spanish, and French Schools are placed in the Central Gallery, in Gallery A, and in Gallery B, above it. Proceeding hence along the terrace over the Central Hall, the visitor will find the productions of the German, Flemish, and Dutch Schools in Gallery C, for hanging which the committee are indebted to the gratuitous services of Mr. Rutley, jun. Returning to the terrace, the visitor will pass across the court to Gallery D, containing the works of deceased English Painters in Oil.

J. B. W.

In the Entrance Hall are the Portraits (contributed by the Queen), of HER MAJESTY and H.R.H. THE LATE PRINCE CONSORT, by Winterhalter. (Nos. 1952 and 1953.)

The following Pictures are placed in the Lobby of the Grand Staircase:—

No.		CONTRIBUTED BY
	AGGAS...Living in 1670.	
1954	PANTHERS	*G. Lane Fox, Esq.*
1955	FOXHOUNDS	,, ,,
	ROSA...G....1591—1638.	
1956	BULL BAITING	*Mrs. Beresford Peirse.*
1957	LION ATTACKING A HORSE	,, ,,
	UNKNOWN.	
1958	LANDSCAPE,—CAVALIERS AND LADIES	*Wm. Ingham, Esq.*
1959	GOING TO THE CHASE	,, ,,

k.

3. 7th St Peter and St Nicholas 6 x 6

4. Child, and a Child ...!

5. False

8. ? ... ...

10. b. 6 x 4.6, ~~improved~~

NOTE.—**All the Paintings, Engravings, and Drawings are numbered in black figures. In the Museum of Ornamental Art each object is numbered separately in red.**

Visitors are requested to attend only to the Number placed on each Work of Art, whether it comes in consecutive order or not.

OLD MASTERS:

ITALIAN, SPANISH, AND FRENCH.

The Executive Committee do not hold themselves responsible for the correctness of the Names of Painters to whom the pictures are assigned. In every case the name is that given by the Contributor.

No.	GALLERY A.	CONTRIBUTED BY
	ORCAGNA...Andrea...Dead in 1376.	
1	CORONATION OF THE VIRGIN	*Alexander Barker, Esq.*
	MASACCIO...Tomaso Guidi...1402—1428–9.	
2	PORTRAIT OF A YOUTH IN A RED CAP . . . Purchased from the family of the Marchese Gherardi. The receipt for it is said still to exist among the archives of the family.	*Wm. Drury Lowe, Esq.*
	BENVENUTI...Di Giovanni Senese...Painted 1455—1500.	
3	VIRGIN AND CHILD . . . . . Saint Peter on her right; Saint Nicholas de Bari on her left hand. Inscribed, "Opus Benvenuti Joanes de Senis, 1478." Engraved in Rossini's Storia della Pittura Italiana. Epoca Seconda.	*Alexander Barker, Esq.*
	GHIRLANDAIO...Domenico...1449—1494.	
4	EPISODES IN THE LIFE OF ST. JOHN . . . . These pictures served as models for the frescoes painted by Ghirlandaio for the Tornaboni family, from which they were purchased. See Vasari's Life of Ghirlandaio.	*Wynn Ellis, Esq.*
	FRANCESCA...Pietro della...1419—Living in 1494.	
5	PORTRAIT IN PROFILE OF A YOUTH	*Wm. Drury Lowe, Esq.*
	MASACCIO...Tomaso Guidi...1402—1428–9.	
6	SAINT LORENZO . . . . . Formerly in the Roscoe Collection.	*The Royal Institution of Liverpool.*
	LIPPI..Filippino...1460—1505.	
7	VIRGIN ADORING THE INFANT CHRIST . .	*Alexander Barker, Esq.*
	GHIRLANDAIO...Domenico...1449—1494.	
8	VIRGIN AND CHILD	,, ,,
	POLLAJUOLO...Antonio...1430...1498.	
9	VIRGIN AND CHILD	,, ,,
	BOTTICELLI...Sandro Filipepi...1447—1515.	
9a	PORTRAIT OF THE PAINTER'S WIFE . . . On the reverse, the spirit of the deceased bearing the emblems of immortality, and rising to heaven.	,, ,,

No.		Contributed by	
	GENTILE DA FABRIANO...Francesco...About 1365.		
10	A Saint, attended by Saints John the Baptist, Paul, Justina of Padua, and Catherine of Alexandria Formerly in the Collection of J. B. Yates.	*The Royal Institution of Liverpool.*	
	PINTURICCHIO...Bernardino...1454—1513.		
11	Scene from the History of the Family of the Piccolomini of Sienna	*Alexander Barker, Esq.*	
	CRIVELLI...Carlo...Painted 1468—1495.		
12	A Monk	,,	,,
13	Saint Catherine	,,	,,
14	A Monk	,,	,,
15	Saint Lucy	,,	,,
	CRIVELLI...Vittorio...Painted 1480-90.		
16	Virgin and Child, with Saints Peter, Anthony, and others	,,	,,
	See Antichità Picene.		
	LIPPI...Filippino...1460—1505.		
17	Virgin Adoring the Infant Jesus . .	,,	,,
	CRIVELLI...Carlo...1468...1495.		
17a	A Female Saint	,,	,,
	PINTURICCHIO...Bernardino...1454—1513.		
18	The Story of Griselda	,,	,,
	The Marquis of Saluzzo having promised his subjects to marry when he found a person who had beauty, patience, and the other good qualities he wished his wife to have, meets Griselda, and falls in love with her (to the left of the picture). He asks her to marry him, and leads her away from her father's cottage (to the right of the picture). She is divested of her coarse clothing, and having been dressed in fine clothes the Marquis marries her (in the centre of the picture).		
19	The Story of Griselda	,,	,,
	The Marquis and Griselda having been married some time, he determines to try her patience, and sends her children away from the palace (to the left of the picture). The Marquis is next seen receiving the news of their supposed death. He turns his back upon Griselda (in the first archway to the left). Griselda is divorced (in the centre archway). Griselda is stripped of her fine clothing (in the archway to the left). Griselda returns to her father's cottage.		
20	The Story of Griselda	,,	,,
	Some years afterwards Griselda is recalled to the palace and made to sweep the floors (to the left of the picture). The Marquis orders her to receive his new wife, which she does (to the right of the picture). The Marquis asks Griselda her opinion of his new wife (at the end of the table to the right). The Marquis is embracing Griselda, who is seated beside him, and is telling her that his apparent harshness was only assumed to try her patience, and that his new wife is their daughter who has grown up in the meantime, and the son (at the left hand end of the table).		

16. Gothic frame 6×8. jewelled parts
Crowns & impresse & vestments,

1~. 9 ics

25. much touched

27. 5 + 1. b, ~~2 advised unus, virgins sive~~
young [illegible], young man
adorning virgins [illegible] throne

[illegible] XXX [illegible]

No.		Contributed by
	ANGELICO...Fra Giovanni da Fiesole...1387—1455.	
21	The Death of Saint Francis	*W. Fuller Maitland, Esq.*
	CRIVELLI...Carlo...Painted 1468—1495.	
22	The Crucifixion	*Alexander Barker, Esq.*
	PESELLINO...Francesco di Pesello...1422—1457.	
23	St. Bernardino Preaching in the Cathedral of Florence, with portraits of the Medici .	*The Royal Institution of Liverpool.*
	No. 20 of the Royal Institution Catalogue. Formerly in the Roscoe Collection.	
	GHIRLANDAIO...Domenico...1449—1494.	
24	Virgin Adoring the Infant Christ .	*Christ Church College, Oxford.*
	POLLAJUOLO...Antonio...1430—1498.	
25	Tobit and the Angel	*Alexander Barker, Esq.*
	BENVENUTI...G. B. (L'Ortolano)...1490...About 1525.	
26	Saint Demetrius	,, ,,
	PINTURICCHIO...Bernardino...1454—1513.	
27	Allegorical Subject (Cupid and Psyche) .	,, ,,
	GALLASI...Galasso...1438—1488.	
28	The Nativity	,, ,,
	MAZZOLINO...da Ferrara...About 1481—1530.	
29	Virgin and Child	,, ,,
	PERUZZI...Baldassare...1481—1536.	
30	The Nativity	,, ,,
	CRIVELLI...Vittorio...Painted 1480—90.	
31	A Canonized Bishop	,, ,,
	BOTTICELLI...Sandro Filipepi...1447—1515.	
32	Adoration of the Infant Christ . .	*Wm. Fuller Maitland, Esq.*
	According to the inscription, this picture was painted A.D. 1500, by Alessandro. Engraved in Ottley's Florentine Masters.	
	FUNGAI...Bernardino...1460—1516.	
33	Virgin and Child Surrounded by Angels . .	*J. W. Faulkner, Esq.*
	The journey of the kings by night, and nativity in the distance. The bat introduced indicates night.	
	ANGELICO...Fra Giovanni da Fiesole...1387—1455.	
34	Madonna and Child	*Sir John Ramsden, Bart.*
	With side pieces representing the Blessed and Condemned.	
	TURA...Cosimo...about 1418—living in 1481.	
35	Allegorical Figure of Spring.	*A. H. Layard, Esq.*
	From the Costabile Gallery at Florence.	
	ALUNNO...Niccolo...1458—1499.	
36	A Monk Kneeling	*Rev. J. M. Heath.*
	In the middle of the picture, Christ and the Virgin supporting a family; above, the Almighty; the Holy Spirit descending.	
	PERUGINO...Pietro...1446—1524.	
37	Saint Jerome	*F. Cook, Esq.*

No.		Contributed by
	LIPPI..Filippino..1460—1505.	
38	A Portrait, said to be Lorenzo de' Medici . .	*A. H. Layard, Esq.*
	LANINI...Bernardino...1522—1578.	
39	Virgin and Child and Saint John	*F. Cook, Esq.*
	From the Collection of Count Cesare Saluzzo, of Turin.	
	BARTOLOMMEO...Baccio della Porta, Fra...1469—1517.	
40	The Virgin and Child	,, ,,
	The carved frame of this picture is Spanish, 17th Century work.	
	CONEGLIANO...G. B. Cima da...Painted 1489—1517.	
41	Head of the Youthful Saviour, or Saint John the Evangelist	,, ,,
	Bought from the Monte di Pieta in Rome, 1860.	
	SODOMA...G. A. Bazzi...1479—1554.	
42	Saint George and the Dragon	,, ,,
	From the Alton Towers Collection. Bought at Sienna by the late Earl of Shrewsbury.	
	MORALES...Luis de (el Divino)...1509—1586.	
† 43	Christ bound to the Column	,, ,,
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
44	Virgin and Child and St. John	,, ,,
	CANO...Alonzo...1601—1667.	
45	The Virgin in Glory	,, ,,
	Painted about 1660. Bought at Grenada, in 1863.	
	BELTRAFFIO...Gian Antonio...Painted about 1500.	
46	Bust Portrait of a Young Man	,, ,,
	From the Galleria Ercolani.	
	CORREGGIO...Antonio Allegri, or Lieti...1493-4—1534.	
47	The Inspiration of St. Jerome	,, ,,
	Probably painted about 1528. Formerly in the possession of the late Sir Thos. Baring.	
	CAGLIARI...Carletto...1570—1596.	
48	Saint Dominic Instituting the Rosary . . .	,, ,,
	Brought from Venice by Mr. R. Cooke, R.A.	
	ZENALE...Bernardo..Painted about 1480—1510.	
49	Our Saviour after the Resurrection Consoled by an Angel	,, ,,
	ANTONELLO...Di Messina...1414—1493.	
50	Head of Our Saviour at the Column	,, ,,
	Bought at Granada, in Spain, in 1863. Probably painted about 1475.	
	BORDONE...Paris...1500—1571.	
51	Mercury and Bellona Arming Mars	,, ,,
	Signed. Mars is apparently a portrait of Ottavio Farnese. From the Solly Collection.	
	BARTOLOMMEO...Baccio della Porta, Fra...1469—1517.	
52	Saint Jerome (Circular)	*Wm. Drury Lowe, Esq.*
	SPAGNA...Lo...1507-30.	
53	The [illegible] of Our Saviour	*F. Cook, Esq.*

38 – Study –

41. O like the duke, screw-threads Parsons

43. 2½ × 1.3

50.

57 Exaggerated Muscles,

53. [illegible]

61. [illegible]

[illegible]

1506

Bartholomaeus
de Venetia

No.		Contributed by
	MANTEGNA...Andrea...1430-1—1506.	
54	A Martyr	*Colonel Markham.*
	Venetian School.	
55	A Triumphal Procession	*H. D. Owen, Esq.*
	MILET...François...1644—1680.	
56	Landscape, with Flight of Ahab	*F. Cook, Esq.*
	MANTEGNA...Andrea...1430-1—1506.	
57	Judith with the Head of Holofernes . .	*Colonel Markham.*
	VOLTERRA...Daniello Ricciarelli da...About 1491—1566.	
58	The Crucifixion	*J. W. Faulkner, Esq.*
	MANTEGNA...Andrea...1430-1—1506.	
59	Virgin and Child, surrounded by Scenes in the Life of the Virgin. Triptych.	" "
	Bought from the Museo Borbonico in 1824.	
59a	*Angels Ministering to Christ	*R. P. Nichols, Esq.*
	FRANCIA...Francesco Raibolini...1450—1517.	
60	Virgin and Child	*J. W. Faulkner, Esq.*
	Purchased, in 1826, by the present owner, from the Collection of the Cavaliere Bellanti, of Sienna.	
	GARBO...Raffaellino del...1476—1524,	
60a	Portrait of a Girl	*J. Whatman, Esq.*
	UNKNOWN.	
61	Virgin and Saints	*The Rt. Hon. W. E. Gladstone.*
	Early Venetian School.	
62	The Descent from the Cross	*Wynn Ellis, Esq.*
	School of Valentia.	
63	Head of Christ	*John Walker, Esq.*
	BELLINI...Giovanni...1426—1516.	
64	The Virgin Seated with the Infant	*The Royal Institution of Liverpool.*
	Jesus attended by St. John the Baptist and St. Jerome. Perhaps by Santa Croce or Carpaccio. See Liverpool Catalogue, No. 32.	
	BASSANO...Leandro...1558—1623.	
65	Portrait of a Sculptor	*Her Majesty the Queen.*
	VENEZIANO...Bartolommeo...Painted 1505—1530.	
66	The Circumcision	*Colonel Carew.*
	Signed, "Bartholombus de Venetia, 1506."	
	PALMEZZANO...da Forli Marco...About 1456—1537.	
67	Christ Bearing the Cross	*R. P. Nichols, Esq.*
	BASSANO...Jacopo...1510—1592.	
68	Jacob's Journey	*Her Majesty the Queen.*
	SOLARIO...Andrea de...Painted about 1530.	
69	Virgin and Child	*R. P. Nichols, Esq.*
	RAPHAEL...Sanzio...1483—1520.	
70	Christ Bearing the Cross	*Wm. Drury Lowe, Esq.*
	BELLINI...Giovanni...1426—1516.	
71	Portrait of a Man	*The Right Hon. W. E. Gladstone.*

No.		Contributed by
	CARPACCIO...Vittore...1450—Living in 1522.	
72	The Landing of Queen Cornaro at Cyprus .	*A. H. Layard, Esq.*
	BASAITI...Marco...Painted 1470—1520.	
73	Holy Family with Saints	*R. P. Nichols, Esq.*
	BELLINI...Giovanni...1426—1516.	
74	Virgin and Child	*A. H. Layard, Esq.*
	BELLINI...Gentile...1421—1501.	
75	Portrait of Mahomet the Great, Emperor of the Ottomans	" "
	Born, 1429. Took Constantinople, 1453. Died, 1481.	
	"TERRAR MARISQ VICTOR AC DOMATOR ORBIS . . . SVLTAN . . . MAHOMETI RESVLTAT ARS VERA GIENTILIS MILITIS AVRATI BELINI NATVRÆ . . . QVI CVNCTARE DVCIT IN PROPRIA . . . IAM PROPRIO SIMVL . . . ORE."	
	CONEGLIANO...G. B. Cima da...Painted 1489—1517.	
76	Virgin and Child	" "
	BELLINI...Giovanni...1426—1516.	
77	Virgin and Child, enthroned with Saints and members of the Barbarigo family . . .	*Wolsey Moreau, Esq.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
78	Virgin and Child and St. Catherine	*Mrs. Matheson.*
	MORETTO...Alessandro Bonvicino Il...About 1490—1560.	
79	Virgin and Child	*A. H. Layard, Esq.*
	CARPACCIO...1450—1522.	
79a	Virgin and Child	*R. P. Nichols, Esq.*
	CONEGLIANO...Cima da...1489—1517.	
79b	Virgin and Child	*J. Fleming, Esq.*
	FRANCIA...Francesco Raibolini...1450—1517.	
80	A Saint	*Alexander Barker, Esq.*
	SANTAFEDE...Fabrizio....1560—1634.	
81	Saint Luke	*J. W. Faulkner, Esq.*
	Bought at the sale of the Duke of San Martino, at Naples, in 1834.	
	MORALES..Called El Divino..1509—1586.	
82	Our Saviour and Simon of Cyrene . . .	*William Douglas, Esq.*
	FRANCIA...Francesco Raibolini...1450—1517.	
83	Virgin and Child, with Saints Sixtus and Laurence	*Wolsey Moreau, Esq.*
	GRANDI.,Ercole da Ferrara..1491—1531.	
84	Virgin and Child—St. Dominic and St. Catherine of Sienna	*A. H. Layard, Esq.*
	BONIFAZIO...Veneziano, or da Verona...1491—1553.	
85	Holy Family	*R. P. Nichols, Esq.*
	FRANCIA..Francesco Raibolini..1450—1517.	
86	A Saint	*Alexander Barker, Esq.*
	PULIGO...Domenico...1475—1527.	
87	Saint Catherine Treading on the Vanquished Enemy	*The Royal Institution of Liverpool.*

76 No,

Moreau was a [illegible].

No.		Contributed by
	CARPACCIO...Vittore...1450—Living in 1522.	
72	The Landing of Queen Cornaro at Cyprus .	*A. H. Layard, Esq.*
	BASAITI...Marco...Painted 1470—1520.	
73	Holy Family with Saints	*R. P. Nichols, Esq.*
	BELLINI...Giovanni...1426—1516.	
74	Virgin and Child	*A. H. Layard, Esq.*
	BELLINI...Gentile...1421—1501.	
75	Portrait of Mahomet the Great, Emperor of the Ottomans	" "
	Born, 1429. Took Constantinople, 1453. Died, 1481. "TERRAR MARISQ VICTOR AC DOMATOR ORBIS . . . SVLTAN . . . MAHOMETI RESVLTAT ARS VERA GIENTILIS MILITIS AVRATI BELINI NATVRÆ . . . QVI CVNCTARE DVCIT IN PROPRIA . . . IAM PROPRIO SIMVL . . . ORE."	
	CONEGLIANO...G. B. Cima da...Painted 1489—1517.	
76	Virgin and Child	" "
	BELLINI...Giovanni...1426—1516.	
77	Virgin and Child, enthroned with Saints and members of the Barbarigo family . . .	*Wolsey Moreau, Esq.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
78	Virgin and Child and St. Catherine	*Mrs. Matheson.*
	MORETTO...Alessandro Bonvicino Il...About 1490—1560.	
79	Virgin and Child	*A. H. Layard, Esq.*
	CARPACCIO...1450—1522.	
79a	Virgin and Child	*R. P. Nichols, Esq.*
	CONEGLIANO...Cima da...1489—1517.	
79b	Virgin and Child	*J. Fleming, Esq.*
	FRANCIA...Francesco Raibolini...1450—1517.	
80	A Saint	*Alexander Barker, Esq.*
	SANTAFEDE...Fabrizio....1560—1634.	
81	Saint Luke	*J. W. Faulkner, Esq.*
	Bought at the sale of the Duke of San Martino, at Naples, in 1834.	
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82	Our Saviour and Simon of Cyrene . . .	*William Douglas, Esq.*
	FRANCIA...Francesco Raibolini...1450—1517.	
83	Virgin and Child, with Saints Sixtus and Laurence	*Wolsey Moreau, Esq.*
	GRANDI.,Ercole da Ferrara..1491—1531.	
84	Virgin and Child—St. Dominic and St. Catherine of Sienna	*A. H. Layard, Esq.*
	BONIFAZIO...Venetiano, or da Verona...1491—1553.	
85	Holy Family	*R. P. Nichols, Esq.*
	FRANCIA..Francesco Raibolini..1450—1517.	
86	A Saint	*Alexander Barker, Esq.*
	PULIGO...Domenico...1475—1527.	
87	Saint Catherine Treading on the Vanquished Enemy	*The Royal Institution of Liverpool.*

76 No,

Moreau ms a [illegible].

87 Life Size, half-nude holding Gospel

84. 12 + 15" Entourage

91. Life Size [illegible]

102 Pugino

106 Barye Cleanel

No.		Contributed by
	RAPHAEL...Sanzio...1483—1520.	
88	The Virgin and Child, with Two Saints Said to have been painted by Raphael at Sienna, in 1503. Purchased by the present owner in 1823 at Sienna.	*J. W. Faulkner, Esq.*
	INNOCENZO...da Imola.	
88a	Holy Family	*C. Brinsley Marlay, Esq.*
	SARTO...Andrea Vannucchi del...1488—1530.	
89	Virgin and Child	*Sir George Armytage, Bart.*
	BELLINI...Giovanni...1426—1516.	
90	Portrait of an Ecclesiastic	*Science and Art Department, South Kensington.*
	SAVOLDO...Girolamo...Painted about 1540.	
91	St. Jerome	*A. H. Layard, Esq.*
	BONIFAZIO...Venetiano, or da Verona...1491—1553.	
92	Virgin and Child with Saints Formerly in the Beckford Collection.	*The Rt. Hon. W. E. Gladstone.*
	VERONESE...Paolo...1528—1582.	
93	Adoration of the Shepherds	*E. A. Leatham, Esq.*
	VIVARINI...Bartolommeo...1440—1498.	
93a	Virgin and Child	*Science and Art Department, South Kensington.*
	SARTO...Andrea Vannucchi del...1488—1530.	
94	Madonna and Child	*Edmund Dewes, Esq.*
	MICHEL ANGELO...M. A. Buonarotti...1475—1574.	
95	Christ and the Woman of Samaria Formerly in the Collection of the King of Naples at Capo di Monte, and brought to England by William Young Ottley.	*The Royal Institution, Liverpool.*
	RAPHAEL...Sanzio...1483—1520.	
96	The Holy Family	*Sir Wm. Fitzherbert, Bart.*
	ZUCCHERO...F...1543—1609.	
97	Female Portrait	*Sir T. W. Holburne, Bart.*
	PANNINI...Giovanni Paolo...1691—1764.	
98	The Colosseum and Ruins of Rome	*Lord Bolton.*
	PALMA...Jacopo Il Vecchio...About 1475—1528-4.	
99	The Adoration of the Shepherds	*Her Majesty the Queen.*
100	Holy Family	*Lord Scarsdale.*
	PORDENONE...Gian Antonio Licinio...1483—1539.	
101	Playing on the Virginals	*Her Majesty the Queen.*
	PULIGO...Domenico...1475—1527.	
102	Saint Leonard From a religious establishment at Palermo.	*The Royal Institution of Liverpool.*
	LUCATELLI..Andrea..About 1660—1741.	
103	Landscape	*James Marshall, Esq.*
	CASTIGLIONE...Gio. B...1616—1670.	
104	Goats, &c., in landscape	*J. Heywood Hawkins, Es*

No.		Contributed by
	PALMA...Jacopo Il Giovine...1544—1628.	
105	The Entombment of Christ . . .	*Sir G. Islay Campbell, Bart.*
	PALMA...Jacopo Il Vecchio...About 1475—1523-4.	
106	Holy Family	*J. Banks Stanhope, Esq.*
	MORONE...Francesco...1474—1529.	
107	The Holy Family	*Sir G. Islay Campbell, Bart.*
	BORDONE...Paris...1500—1571.	
108	A Lady at the Organ . . .	*Sir Wm. Stirling Maxwell, Bart.*
	PALMA...Il Giovine....1544—1628.	
109	Holy Family	*John Fleming, Esq.*
	UNKNOWN.	
110	Charity	*M. Wyvill, Esq.*
	ROUSSEAU..Jacques..1630—1693.	
111	Landscape, with architecture	*W. Ingham, Esq.*
	TURCHI..Alessandro (L'Orbetto)..1582—1648.	
112	Fulvia, with the Head of Cicero	*W. R. Cass, Esq.*
	ROSA...Salvator...1615—1673.	
113	Christ Sinking Beneath the Cross . From the Gallery of Cardinal Altieri.	*S. A. R. le Duc d'Aumale.*
	LUINI...Bernardino (?)...About 1460—1530.	
114	The Infant Christ and St. John . . .	*J. Hope Barton, Esq.*
115	The Holy Family . . . . . Formerly in the possession of Mr. Abraham Darby.	*Matthew Anderson, Esq.*
	PARMIGIANO...Francesco Maria Mazzola...1503—1540.	
116	Mercury Presenting Venus to Momus as Faultless	*Mr. E. Bates.*
	ORIZONTI,..Van Bloemen...1658—1740.	
116a	Landscape and Figures	*W. Ingham, Esq.*
	CARLONE...Giovanni...1590—1630.	
116b	Saint Veronica	*R. P. Nichols, Esq.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
117	Sketch for the St. Peter Martyr	*J. Piggott, Esq.*
	GUERCINO...G. F. Barbieri da Cento...1592—1666.	
118	Joseph Holding the Infant Jesus . .	*Sir G. Islay Campbell, Bart.*
	UNKNOWN.	
119	The Roman Prisoner	*Miss Hartley.*
	BAROCCIO...Federigo Barocci...1528—1612.	
120	Holy Family	*J. Taylor, Esq.*
	VINCI...Leonardo da...1452—1519.	
121	Saint John's Head on a Tazza . . .	*Wm. Drury Lowe, Esq.*
122	Portrait of a Youth	*Wm. Fuller Maitland, Esq.*
123	Head of Medusa . . . . . Copy after Leonardo, in the Gallery of the Uffizii, Florence.	*Sir W. Stirling Maxwell, Bart.*
124	Saint Jerome	*Wynn Ellis, Esq.*

117.

133. large

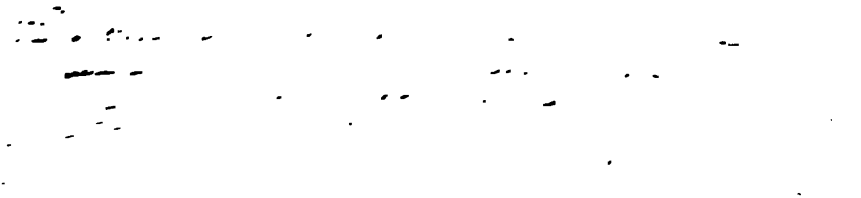
134 [illegible]

137 [illegible]

[illegible]

No.		Contributed by
	DOLCE...Carlo...1616—1686.	
125	Hagar and the Angel, in a landscape	*Lord Wenlock.*
	VINCI.. Leonardo da...1452—1519.	
126	The Daughter of Herodias Receiving the Head of Saint John	*Colonel Markham.*
127	Female Portrait	*C. E. Legge, Esq.*
128	Female Head	*Sir T. W. Holburne, Bart.*
	CORREGGIO...Antonio Allegri, or Lieti...1493–4—1534.	
129	Virgin and Dead Christ	*Wolsey Moreau, Esq.*
	UNKNOWN.	
129a	Portrait	*G. D. W. Digby, Esq.*
	LUINI...Bernardino...About 1460—1530.	
130	The Daughter of Herodias	*G. Cornwall Legh, Esq.*
	MICHEL ANGELO...M. A. Buonarotti...1475—1564.	
131	Study for his Picture of the Dream of Human Life In tempera on panel.	*H. F. Holt, Esq.*
132	Cleopatra	*W. R. Drake, Esq.*
	From the Collections of W. Y. Ottley and Dr. Wellesley.	
	PANNINI...Giovanni Paolo...1691—1764.	
133	The Interior of the Pantheon, Rome .	*J. Heywood Hawkins, Esq.*
	GAROFALO...Benvenuto Tisi or Tisio...1481—1559.	
134	A Sacrifice in Ancient Greece	*The Earl of Dudley.*
	BRONZINO...Agnolo...1502—1572.	
135	Portrait of Piero de' Medici	*W. R. Drake, Esq.*
	Called "Il Gottoso." Died 1469. Son of the elder Cosmo de' Medici. Father of Lorenzo, "Il Magnifico." From the Collection of Count Galli-Tasse, of Florence.	
	GUIDO RENI...1575—1642.	
136	Female Portrait	*Sir W. Fitzherbert, Bart.*
	TINTORETTO...1512—1594.	
136a	A Venetian Senator	*R. P. Nichols, Esq.*
	TIEPOLO..Giovanni Battista..1693—1770.	
137	Supper at Emmaus	*Lord Lyttelton.*
138	The Adoration of the Magi	*J. W. Safe, Esq.*
	UNKNOWN.	
139	St. John	*Mrs. Beresford Peirse.*
	CASTIGLIONE...Gio. B...1616—1670.	
140	A Woman on a Horse, Goats, &c.	*M. Wyvill, Esq.*
	VERONESE...Paolo...1528—1588.	
141	Mars and Venus	*S. A. R. le Duc d'Aumale.*
	From the Gallery of the Duc d'Orleans (Le Regent).	
	GUIDO RENI...1575—1642.	
142	Sleeping Cupid	*Lord Scarsdale.*
	RAPHAEL...Sanzio...1483—1520.	
143	Holy Family	*James Marshall, Esq.*
	A *replica* of the "Madonna di Loreto."	

No.		Contributed by
143 a & b	**TIEPOLO**...G. B....1693—1770. Oil Sketches, for large Pictures	*The Earl of Dudley.*
144	**MARATTI**...Carlo...1625—1713. Holy Family	*T. R. Harding, Esq.*
144a	**MARIESCHI**...J....1711—1794. St. Mark's Piazza, Venice	*J. Whatman, Esq.*
145	**LUCATELLI**..Andrea...About 1660—1714. Landscape	*The Lady Rolle.*
146	**BRONZINO**...Agnolo...1502—1572. Saint Catherine (on panel)	*W. R. Drake, Esq.*
147	**DOLCE**...Carlo...1616—1686. Saint Agnes Destroying her Idols . . .	*Robert Napier, Esq.*
148	**SARTO**...Andrea Vannucchi del...1488—1530. Virgin and Child and St. John	*Capt. Preston.*
149	**LUCATELLI**..Andrea..About 1660—1714. Landscape	*The Lady Rolle.*
150	**SASSOFERRATO**...G. B. Salvi...1605—1685. Study of a Female Figure . .	*The Royal Institution of Liverpool.*
151	**VERNET**...Joseph Claude...1712—1786. Landscape and Figures	*W. Ingham, Esq.*
152	**CLAUDE**...de Lorraine...1600—1682. Landscape	*Watts Russell, Esq.*
153	**CANO**...Alonzo...1601—1667. The Guardian Angel	*W. B. Pearce, Esq.*
153*	**VERONESE**...Paolo...1528—1588.	
154	The Marriage at Cana	*H. F. Holt, Esq.*
154a	**ORIZONTI**...Van Bloemen...1658—1740. Landscape and Figures	*W. Ingham, Esq.*
155	**MINGA**...Andrea del...Alive in 1568. Fortune Seated on a Wheel . . .	*C. Brinsley Marlay, Esq.*
155a	**PONTORMO**...Jacopo...1494—1556. Study of a Head	*R. P. Nichols, Esq.*
156	**TIEPOLO**...Giovanni Battista...1693—1770. The Miracle of the Ass and the Holy Sacrament	,, ,,
157	**DOLCE**...Carlo...1616—1686. The Martyrdom of St. Andrew	*Lord Feversham.*
158	**CAMPIDOGLIO**..M. A...1610—1670. Chanticleer	*R. Cholmondeley, Esq.*
159	**VERNET**..Joseph Claude..1712—1786. Landscape and Figures	*W. Ingham, Esq.*
160	**VERONESE**...Paolo...1528—1588. The Adoration of the Kings	*R. P. Nichols, Esq.*
	A sketch for the picture at Madrid.	



No.		Contributed by
	SEBASTIANO...Del Piombo...1485—1547.	
161	The Salutation	*Mrs. Campbell Robertson.*
	BRONZINO...Agnolo...1502—1572.	
162	Head of a Youth	*Wm. Fuller Maitland, Esq.*
	VERONESE...Paolo...1528—1588.	
163	Saint John the Baptist Preaching . . .	*Colonel Markham.*
	ROSALBA...Carriera...1678—1757.	
163a	The Fates	*J. Hensman, Esq.*
	DOLCE...Carlo...1616—1686.	
164	Portrait of his Daughter and Pupil, Agnese Dolce, who was still living in 1686	*W. R. Drake, Esq.*
	TINTORETTO...Jacopo Robusti...1512—1594.	
165	The Last Judgment . . . . . A highly-finished sketch, for his great picture in the Church of the Madonna del Orto, at Venice.	*The Royal Institution of Liverpool.*
	ROSA...Salvator...1615—1673.	
166	Landing Troops	*Sir G. N. Broke-Middleton, Bart.*
	CORTONA...Pietro Berrettini da...1596—1669.	
167	Charity	*T. Gambier Parry, Esq.*
	VENUSTI...Marcello...Died about 1585.	
168	The Infant Christ Sleeping in the Lap of the Virgin . . . . . The design is by Michelangelo Buonarotti. A similar one is engraved by Bonasoni.	*The Royal Institution of Liverpool.*
	POURBUS...1540—1580.	
168a	The Cardinal de Lorraine, Cardinal de Guise, Duke de Guise, and Duke de Mayenne .	*J. Whatman, Esq.*
	VERONESE...Paolo...1528—1588.	
169	Christ and the Centurion	*Colonel Markham.*
	UNKNOWN.	
170	Holy Family	*Sir G. N. Broke-Middleton, Bart.*
	LUCATELLI...Andrea...1660—1741.	
171	Landscape	*The Lady Rolle.*
	LENAIN...Louis...1583—About 1648.	
172	Peasant Family	*Rev. J. M. Heath.*
	GRAVELOT...H....Died 1773.	
172a	A Conversation Piece	*R. N. Wornum, Esq.*
	BARROCCIO...F....1528—1612.	
173	Saint Jerome	*J. Fleming, Esq.*
	GUIDO RENI...1575—1642.	
174	A Boy and Pigeon	*The Marquis of Exeter.*
	UNKNOWN.	
175	Crucifixion (After Tintoretto) .	*The Royal Institution of Liverpo*

No.		Contributed by
	VERONESE...Paolo...1528—1588.	
176	The Feast in the House of Levi	*The University Galleries, Oxford.*
177	Constantine and the Sibyl	*H. D. Owen, Esq.*
	VERONESE...Paul.	
178	Study of a Female Head	*Earl Spencer.*
	MICHEL ANGELO...M. A. Buonarotti...1475—1564.	
179	Minos in Judgment . . . . . Episode of Francesca da Rimini, from Dante's "Inferno" (canto quinto).	*Wm. Drury Lowe, Esq.*
	GUIDO...1575—1642.	
179a	St. Peter Penitent	*Major Hill M. Leathes.*
	SEBASTIAN DEL PIOMBO...1485—1547.	
179b	Female Saint	*T. Emsley, Esq.*
	CARRACCI...Annibale...1560—1609.	
180	The Three Maries	*Wm. Fuller Maitland, Esq.*

STAIRCASE A—LEADING TO GALLERY B.

	PANNINI...G. R....1691—1764.	
181	Piazza del Popolo, Rome	*J. Hope Barton, Esq.*
	BOURDON...Sebastian...1616—1671.	
181a	Landscape and Bacchanals . . .	*Liverpool Royal Institution.*
	LE BRUN...Charles...1619—1690.	
182	Battle Piece	*Major Hill M. Leathes.*
	CARAVAGGIO...Michael Angelo da...1569—1609.	
183	Soldiers Gambling on a Drum	*Admiral Sir G. N. Broke-Middleton, Bart.*
	VALENTIN...Moïse...1600—1632.	
184	Marriage at Cana	*Miss Hartley.*
	LE BRUN...Charles...1619—1690.	
185	The Passage of the Granicus	*The Lady Rolls.*
	CARAVAGGIO...Michael Angelo da...1569—1609.	
186	The Grecian Daughter	*Miss Hartley.*
	TEMPESTA...Peter Molyn...Called...1637—1701.	
186a	A Storm and Inundation	*T. Eagland, Esq.*
	UNKNOWN.	
187	Boys and Fruit	*J. W. Faulkner, Esq.*

184, [illegible] ?

190. Domenico

No.		Contributed by
	VERONESE...Paolo...1528—1588.	
188	Portrait of a Man in Armour . .	*Col. T. R. Plumbe Tempest.*
	UNKNOWN.	
189	Isabella of Castille	" " "
	BRANDI...Domenico...1683—1736.	
190	Shepherd and Cattle	*J. W. Faulkner, Esq.*
	CARAVAGGIO...Michael Angelo da...1569—1609.	
191	Supper at Emmaus	*Miss Hartley.*
	MORONE...Francesco...1474—1529.	
192	Portrait of a Venetian Senator . . .	*J. W. Faulkner, Esq.*
	VALDES LEAL...Juan de...1630—1691.	
193	The Vanity of Human Life	*Sir W. Fitzherbert, Bart.*
	GUERCINO...G. F. Barbieri da Cento...1592—1666.	
194	A Sibyl	*The Earl Spencer.*
	BATONI...Pompeo...1708—1787.	
195	Portrait of Henry Peirse, M.P. 1746—1824 .	*Mrs. Beresford Peirse.*
	COURTOIS...Jacques (Il Borgognone)...1621—1676.	
196	Battle Piece	*Sir G. N. Broke-Middleton, Bart.*
	GUIDO RENI...1575—1642.	
197	Modesty and Liberality	*Earl Spencer.*
	Engraved by Strange.	
	CANALETTO...1697—1768.	
197a	A View in Venice	*T. Eagland, Esq.*
	GUIDO RENI...1575—1642.	
197b	The Rape of Europa	*W. Douglas, Esq.*
	CARRENO-DE-MIRANDA...Don Juan...1614—1685.	
198	Portrait of Charles the Second of Spain, when Young. The Escurial in the distance .	*The Rt. Hon. the Speaker.*
	From the private Collection of the Escurial.	
	ROMANO...Giulio...1492—1546.	
199	Feast of the Gods	*Capt. Templer.*
	SACCHI...Andrea...1598—1661.	
200	Apollo Crowning a Musician	*Earl Spencer.*
	Engraved by Aliamet under the title of "Orpheus and Pan."	

For the other Pictures on this Staircase, see No. 410 on leaving Gallery B.

OLD MASTERS:

ITALIAN, SPANISH, AND FRENCH, CONTINUED.

GALLERY B.

No.		Contributed by
	TINTORETTO...Jacopo Robusti...1512—1594.	
201	Baptism of Christ	*Colonel Markham.*
	POUSSIN...Guasper Dughet...1613—1675.	
202	Landscape and Cascade, with Figures	*The Earl of Dartmouth.*
	PANNINI...Giovanni Paolo...1691—1764.	
203	The Interior of the Church of San Paolo Fuori le Mure, Rome	*J. Heywood Hawkins, Esq.*
	CANALETTO...Antonio Canale...1697—1768.	
204	Courtyard of a House in Venice Purchased in 1812 by the Earl of Oxford, from the Executors of Count Algarotti of St. Petersburg, for whom it was painted by Canaletto.	*Henry Harvey, Esq.*
	TINTORETTO...Jacopo Robusti...1512—1594.	
205	The Entombment Formerly in the Fesch Collection.	*H. D. Owen, Esq.*
	VERNET....Joseph...1712—1786.	
206	Stormy Weather on the Coast	*The Duke of Devonshire.*
	POUSSIN...Guasper Dughet...1613—1675.	
207	Landscape, with Monks Conversing	*Sir Wm. Stirling Maxwell, Bart.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
208	Lucretia Formerly in the Collection of Charles I.	*The Earl of Malmesbury.*
	GUIDO RENI...1575—1642.	
209	Lucretia	*Miss Hartley.*
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
210	A Landscape From the Rogers' Collection.	*Sir John Ramsden, Bart.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
211	The Rape of Proserpine From the Orleans gallery. Engraved by Lambert Suster.	*The Rt. Hon. the Speaker.*
	LOTTO...Lorenzo...1490—1560.	
212	Portrait of a Man, surrounded by Sculpture	*Her Majesty the Queen.*
	ORIZONTI...J. F. van Bloemen...Called...1658—1788.	
213	Landscape and Figures	*Wm. Drury Lowe, Esq.*
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
214	The Judgment of Paris	*The Earl of Malmesbury.*
	CORREGGIO...Antonio Allegri, or Lieti...1493-4—1534.	
215	Diana	*Wm. Drury Lowe, Esq.*

218. Solde privilegii Ducis Saxoniae - 1285 - Lyn. mon. Stiftsarchiv
m. Ver. $6\frac{3}{4} \times 4\frac{3}{4}$

No.		Contributed by
	ROSA...Salvator...1615—1673.	
216	Landscape, with Figures	*Wentworth B. Beaumont, Esq.*
	DOMENICHINO...Domenico Zampieri...1581—1641.	
217	Cupid Sleeping	*J. Heywood Hawkins, Esq.*
	RAPHAEL...Sanzio...1483—1520.	
218	The Three Graces	*The Earl Dudley.*
	From the Borghese Gallery at Rome. Said by Passavant to have been painted in 1506. Engraved by Sherwin and by Förster. See No. 3556, Engravings, Gallery H.	
	ROSA...Salvator...1615—1673.	
219	St. John Preaching	*J. T. Knowles, Esq.*
	Formerly in the Collection of Prince Rupert.	
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
220	Pastoral Life	*The Earl of Dudley.*
	GUIDO RENI...1575—1642.	
221	Cleopatra	*Admiral Sir G. N. Broke-Middleton, Bart.*
	CAGNACCI...Guido...1601—1681.	
222	Andromeda	*Lord Lyttelton.*
	GUARDI...Francesco...1712—1793.	
223	View of the Church of Santa Maria della Salute, at Venice	*John Samuel, Esq.*
224	The Doge's Palace at Venice	" "
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
225	The Woman taken in Adultery . . .	*S. A. R. le Duc d'Aumale.*
	From the Gallery of the Duc d'Orleans (Le Regent).	
225 a & b	**GUILIO ROMANO**...1492—1546. Sibyls	*R. P. Nichols, Esq.*
	VERONESE...Paolo...1528—1588.	
226	The Destruction of Heresy	*Her Majesty the Queen.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
227	Landscape, with St. John preaching . . .	*The Duke of Devonshire.*
	BORDONE...Paris...1500—1571.	
228	The Restoration of the Canaanitish Woman .	*H. D. Owen, Esq.*
	CARAVAGGIO...Michael Angelo da...1569—1609.	
229	The Musician	*The Duke of Wellington.*
	CARRACCI...Annibale...1560—1609.	
230	Saint Catherine of Sienna in Ecstasy . .	*J. W. Faulkner, Esq.*
	Bought by the present owner in 1824, of the Archbishop of Tarento.	
	TINTORETTO...Jacopo Robusti...1512—1594.	
231	Head of a Priest	*The Rt. Hon. the Speaker.*
	Formerly in the Collection of the Duke de Tallard.	
	PIETRO...Della Vecchia...1605—1678.	
232	Italian Bravo	*H. D. Owen, Esq.*
	VINCI...Leonardo da...1452—1519.	
233	Portrait of a Girl	*Duke of Devonshire*

No.		Contributed by
	VINCI. Luini.	
234	Saint Catherine and Two Angels From the Corsi Gallery at Florence. **POUSSIN**...Nicolas...1594—1665.	*P. H. Howard, Esq.*
235	Landscape	*Lord Feversham.*
	MOLA...F....1612—1686.	
235a	Landscape	*R. P. Nichols, Esq.*
	Poetical Composition. **BARTOLOMMEO**...Baccio della Porta, Fra...1469—1517.	
236	Saint Dominic and Saint Francis, meeting . .	*Lord Wenlock.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
237	Portrait of Boccacio	*Her Majesty the Queen.*
	CANALETTO...Antonio Canale...1697—1768.	
238	The Embarkation of the Doge of Venice . . From the Collection of the late Edward Mills.	*Henry Harvey, Esq.*
	TINTORETTO...Jacopo Robusti...1512—1594.	
239	Saint Mark Delivering a Christian Slave about to be Tortured	*Miss Burdett Coutts.*
	The finished study for Tintoretto's masterpiece, the celebrated picture at Venice. Painted about 1548. Engraved by Matham and by Jackson. Formerly in the Collections of Ottley and Samuel Rogers. **SEBASTIANO**...Del Piombo...1485—1547.	
240	Portrait of a Man in a Red Cap . . .	*Wynn Ellis, Esq.*
	GAROFALO...Benvenuto Tisi or Tisio...1481—1559.	
241	Virgin and Child	*The Earl of Dartmouth.*
	D'ARPINO...Il Cavaliere (Guiseppe Cesari)...1568—1640.	
242	The Assumption of the Virgin . . .	*Wm. Drury Lowe, Esq.*
	SARTO...Andrea Vannucchi del...1488—1530.	
243	Saint John	*Sir John Ramsden, Bart.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
244	The Portrait of Giulio Clovio . . .	*Charles Towneley, Esq.*
	The celebrated painter in miniature. Born, 1498. Died, 1578. Pupil of Giulio Romano. **VENUSTI**...Marcello...Died about 1585.	
245	The Entombment	*The Duke of Devonshire.*
	See also No. 253. **RAPHAEL**...Sanzio...1483—1520.	
246	The Madonna del Cardellino, of Vallombrosa . .	*R. Verity, Esq.*
	Painted by Raphael, in 1506-7-8, for the Monastery of Vallombrosa, where it remained till its suppression in 1808, when it was acquired by M. de la Forêt, from whose widow it passed into the possession of its present owner. Mentioned in the books and archives of the Monastery, and described by Della Valle, in Sienna ed. of Vasari (1792), p. 246, Life of Raphael. Transferred from panel to canvas. Never engraved. An ancient copy, taken from Vallombrosa, and mentioned by Passavant, exists in the depôt of the Palazzo Vecchio, at Florence.	

234. Sold at Christie's - June 1889. £535. to Lesser.

237. [illegible] about 1000 years before Christ.
[illegible]

241. (round)

No.		Contributed by
	POUSSIN...Guasper Dughet...1613—1675.	
247	Landscape and Figures	*Miss Burdett Coutts.*
	FRANCIA...Francesco Raibolini...1450—1517.	
248	Holy Family	*The Right Hon. the Speaker.*
	MORONI...Giovanni Battista...1510—1578.	
249	Il Gentile Cavaliere	*John Samuel, Esq.*
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
250	Virgin and Child, with Monk and Donor . From the Collection of Samuel Rogers.	*Sir John Ramsden, Bart.*
	SEBASTIANO...Del Piombo...1485—1547.	
251	Virgin and Child . . . . . ~~Perhaps by Pontormo.~~ R. di San.	*H. D. Owen, Esq.*
	GIORGIONE...Giorgio Barbarelli...1477—1511.	
252	Portrait of a Venetian Gentleman . .	*Her Majesty the Queen.*
	RAPHAEL...Sanzio...1483—1520.	
253	The Three Maries at the Tomb of Jesus . . . Engraved in Landon, vol. 8, plate 432. Passavant's Kunstreise, p. 187. Passavant's Raphael, vol. 2, p. 481.	*Lord Scarsdale.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
254	Ecce Homo . . . . . Purchased from the family of the Arevoldi of Brescia, to a member of which it was presented by Titian, in return for the hospitality shown him during his residence in that place. Averoldi AVEROLDI	*S. A. R. le Duc d'Aumale.*
255	A Man with a Hawk . . . . . A similar portrait in the possession of the Earl of Carlisle was engraved by Skelton in 1811, and named "A Nobleman of Cyprus." A falcon borne upon the hand is often, in old pictures, a sign of nobility.	*Lord Chesham.*
	CORREGGIO...Antonio Allegri, or Lieti...1493-4—1534.	
256	Head of an Angel	*Charles Towneley, Esq.*
	CARRACCI...Lodovico...1555—1619.	
257	Holy Family . . . . . Painted on the copperplate of Tarquin and Lucretia, by Ghisi Mantuano.	*Lord Chesham.*
	SARTO...Andrea Vannucchi del...1488—1530.	
258	Virgin and Child	*Lord Wenlock.*
	DOMENICHINO...Domenico Zampieri...1581—1641.	
259	Landscape	*Wentworth B. Beaumont, Esq.*
	RAPHAEL...Sanzio...1483—1520.	
260	The Holy Family . . . . . A replica of the picture in the Louvre, painted for Francis the First, in the execution of which Giulio Romano assisted. See Eastlake's Handbook, vol. 2, page 370.	*Sir Wm. Fitzherbert, Bart.*
	UNKNOWN.	
261	Head of Christ . . .	*Sir G. M. Broke-Middleton, B*

No.		Contributed by
	CORREGGIO...Antonio Allegri, or Lieti...1493–4—1534.	
262	The Magdalen . . . . . An original repetition of the celebrated picture at Dresden. This picture was the subject of a long legal trial at Rome. Engraved in Landon. Pt. 17.	*The Earl of Dudley.*
	BARTOLOMMEO...Baccio della Porta, Fra...1469—1517.	
263	Virgin and Child	*The Earl of Powis.*
	LUINI...Bernardino...About 1460—1530.	
264	Saint John	*S. Turner, Esq.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
265	Portrait of a Nobleman, stated to be the Earl of Surrey	*Wynn Ellis, Esq.*
	PALMA...Jacopo Il Vecchio...About 1475—1523–4.	
266	Virgin and Child, and Donatorio	*H. D. Owen, Esq.*
	CORREGGIO...Antonio Allegri, or Lieti...1493–4—1534.	
267	The Marriage of St. Catherine . . . . . From the Pedezzani Gallery at Florence.	*P. H. Howard, Esq.*
	TIARINI...Alessandro...1577—1668.	
268	Portrait of a Venetian Lawyer	*James Pulleine, Esq.*
	LUINI...Bernardino...About 1460—1530.	
269	The Marriage of Saint Catherine . .	*G. Cornwall Legh, Esq.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
270	Portraits of Titian and the Chancellor Andrea Franceschini . . . . . Formerly in the Collection of Charles the First, where it was called Titian and Aretin. See Mrs. Jameson's *Galleries*, and No. 320 in this Gallery.	*Her Majesty the Queen.*
	LUCATELLI...Andrea...1660—1741.	
271	Landscape, with Dance of Children, Fauns, &c.	*Richd. Booth, Esq.*
	CORREGGIO...Antonio Allegri, or Lieti...1493–4—1534.	
272	Virgin and Child	*J. T. Knowles, Esq.*
	GIOVANNI...Da Udine...1487—1564.	
273	Madonna and Child Enthroned, accompanied by Saints and Martyrs	*J. Banks Stanhope, Esq.*
	LAURI...Filippo...1623—1694.	
274	Nymphs Bathing	*The Duke of Devonshire.*
	BAROCCIO...Federigo Barocci...1528—1612.	
275	The Holy Family Resting on the Way to Egypt . The engraved picture.	*Lord Wenlock.*
	CORREGGIO...Antonio Allegri, or Lieti...1493–4—1534.	
276	The Holy Family . . . . . Said to have been formerly in the Collection of Ferdinand the Seventh of Spain, in which country it was purchased.	*Wynn Ellis, Esq.*
	ALBANI...Francesco...1578—1660.	
277	Charity	*Miss Hartley.*
	MORONI...Giovanni Battista...1510—1578.	
278	Portrait of Count Lupi, of Bergamo . . .	*A. H. Layard, Esq.*

[illegible] resembles that of the [illegible] Dore

264. Small [illegible] 10 × 12 | one by C. Allori in the Pitti Florence.

265. [illegible] Ellis Sale - Amitiés for £173. 6 Davis.

267 [illegible]

276 Sanzioni

270. [illegible] Mai [illegible]

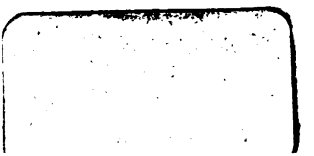
315, full length, Zurbaran, engraved as by Medici

248 full length figure

356, [illegible]

No.		Contributed by
	UNKNOWN.	
279	St. Barbara	*Rev. T. Staniforth.*
	SASSOFERRATO...G. B. Salvi...1605—1685.	
280	The Virgin and Child . . . . . From the Collection of Cardinal Erskine. Copied, with some slight alterations, from "La Madonna di Foligno" of Raphael.	*P. H. Howard, Esq.*
	ALBANO...Francesco...1578—1660.	
281	The Judgment of Paris	*Rev. J. Allen Charlton.*
	GUERCINO.	
282	Rachel at the Well .	*The Executors of the late John Nicholetts, Esq.*
	PROCCACCINI.	
283	Adoration of the Shepherds . . .	*Rev. T. Milville Raven.*
	BONIFAZIO...Venetiano, or da Verona...1491—1553.	
284	Portrait, in a dress bordered with gold lace .	*G. Cornwall Legh, Esq.*
	APPIANI...Andrea...1754—1818.	
285	Apollo and the Muses	*J. Hensman, Esq.*
	CANALETTO...Antonio Canale...1697—1768.	
286	Piazza di San Marco, Venice	*Lord Herries.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
287	Portrait of Ignatius Loyola . . .	*Her Majesty the Queen.*
	LUCAS...Jean Paul...died 1808.	
288	Marriage of Saint Catherine (engraved) .	*P. H. Howard, Esq.*
	CORREGGIO...Antonio Allegri, or Lieti...1493–4—1534.	
289	The Assumption of the Virgin . . .	*Wm. Drury Lowe, Esq.*
290	St. Jerome . . . . . Purchased in Madrid, from the family of Haro. Said to have been formerly in the Collection of Ferdinand the Seventh of Spain.	*Wynn Ellis, Esq.*
	GUIDO RENI...1575—1642.	
291	St. Catherine . . . . . Painted on silk.	*Lord Feversham.*
	FONTANA...Lavinia...1552—1614.	
292	The Holy Family, with St. Catherine . . Signed, "Lavinia Fontana de Zappis, faciebat, 1581."	*The Earl of Malmesbury.*
	MOLA...Pietro Francesco...1612—1668.	
293	Hagar and Ishmael	*W. Beckett Denison, Esq.*
	MARATTI...Carlo...1625—1713.	
294	A Sleeping Child	*The Duke of Devonshire.*
	BRONZINO...Agnolo...1502—1572.	
295	Portrait of Garzia de' Medici . . Son of the Grand Duke Cosmo de' Medici and Leonora di Toledo. In 1562, Garzia stabbed his brother the Cardinal Giovanni, they having quarrelled about a roe-buck which each declared he had killed when out shooting. On his return home, Garzia was himself killed by his father Cosmo, who said as he stabbed him, "I will have no Cain in my family." (See No. 317, on the opposite side of this Gallery.)	*University Galleries, Oxford.*

No.		Contributed by
	GUIDO RENI...1575—1642.	
296	Study for the Large Picture of "Aurora" In the Rospigliosi Palace at Rome.	*S. K. Mainwaring, Esq.*
297	Saint Agnes	*Lord Feversham.*
	GUERCINO...G. F. Barbieri da Cento...1592—1666.	
298	Return of the Prodigal Son . . . . Bought by the present owner in 1826 from the Collection of the Cavaliere Bellanti, of Sienna.	*J. W. Faulkner, Esq.*
	GUIDO RENI...1575—1642.	
299	Magdalen in Adoration	*Mrs. Matheson.*
	MOLA...Pietro Francesco...1612—1668.	
300	Castel Gandolfo	*R. P. Nichols, Esq.*
	CARRACCI...Annibale...1560—1609.	
301	The Holy Family . . . . . Painted for the Convent of the Nuns of Saint Giovannetta, of Lucca. Cited by Baldinucci. Formerly in the Collection of the Duke of Lucca.	*The Rt. Hon. the Speaker.*
	GUERCINO...G. F. Barbieri da Cento...1592—1666.	
303	Saint John in the Wilderness	*J. Brett, Esq.*
	SIRANI...Elizabeta...1638—1664.	
304	Virgin and Child . . . . . The flowers by Mario dei Fiori.	*Henry F. Holt, Esq.*
	ALBANO...Francesco...1578—1660.	
305	Venus and Cupid	*J. Heywood Hawkins, Esq.*
	DOLCE...Carlo...1616—1686.	
306	Saint Agnes	*Colonel Carew.*
	PARMIGIANO...Francesco Maria Mazzola...1503—1540.	
307	A Dance of Children	*The Marquis of Exeter.*
	VASARI...Giorgio...1512—1574.	
308	Saint Peter, Saint Paul, and Saint Jerome.	*The Royal Institution of Liverpool.*
	GUERCINO...G. F. Barbieri da Cento...1592—1666.	
309	The Holy Family and Angels . . Belonged to Sir Joshua Reynolds.	*J. Heywood Hawkins, Esq.*
	SIRANI...Elizabeta...1638—1664.	
310	The Angel Gabriel . . . . . The flowers by Mario dei Fiori.	*Henry F. Holt, Esq.*
	MORONI...Giovanni Battista...1510—1578.	
311	Full-length Portrait of a Boy with a Racket Bat and Ball	*Wm. Drury Lowe, Esq.*
	ROSA...Salvator...1615—1673.	
312	A Battle Piece . . . . . From the Gallery of Cardinal Altieri.	" "
	MURILLO...Bartolomé Esteban...1618—1682	
313	The Holy Family . . . . . Engraved by Boydell. 6.0 X 5.5	*The Rev. Thos. Staniforth.*



No.		Contributed by
	GUERCINO...G. F. Barbieri da Cento...1592—1666.	
314	Portrait of Pietro Accolti	*C. Brinsley Marlay, Esq.*
	VELASQUEZ...Diego...1599—1660.	
315	A Young Spanish Nobleman. (Full length.) . .	*Wynn Ellis, Esq.*
	VELASQUEZ...Diego...1599—1660.	
316	The Miracle of Saint Anthony	*J. Whatman, Esq.*
	BRONZINO...Agnolo...1502—1572.	
317	Portrait of Leonora di Toledo . . . . . Mother of Garzia de' Medici (see No. 295). She was present when he was stabbed by his father; died of grief, and was buried at the same time as her sons. One of her daughters had already been poisoned by her own husband, and the other was afterwards stabbed by order of her's.	*Col. Tempest.*
	TINTORETTO...Jacopo Robusti...1512—1594. 3. 3/2, L2. 4	
318	The Supper at Cana in Galilee . .	*Sir L. M. S. Pilkington, Bart.*
	ROSA...Salvator...1615—1673.	
319	Landscape and Figures	*Rev. W. S. Vaudry.*
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
320	Portrait of Ariosto . . . There are, however, the words "Petrus Aretinus" on the picture.	*Sir Wm. Stirling Maxwell, Bart.*
	MURILLO...Bartolomé Esteban...1618—1682.	
321	Portrait of a Youth.	*J. Whatman, Esq.*
	SALIMBENI...Ventura...1557—1613.	
322	Saint Catherine of Sienna and Saint Magdalen	*Wm. Drury Lowe, Esq.*
	POUSSIN...Guasper Dughet...1613—1675.	
323	Landscape	*The Duke of Devonshire.*
	PANTOJA...de la Cruz Juan...1551—1610.	
324	Portrait of Margaret, Wife of Philip III. of Spain	*Sir Wm. Stirling Maxwell, Bart.*
	GRECO...Theotocupoli el...1548.	
325	Portrait of His Daughter . .	,, ,,
	VELASQUEZ...Diego...1599—1660.	
326	Portrait of the Count-Duke Olivares. Signed, "Diego Velasquez"	*The Earl Stanhope.*
327	Copy, by John Phillip, R.A., of the Portrait of Alonzo Cano, the painter and sculptor, by Velasquez	*The Royal Academy.*
	ROELAS...Juan de las...1559—1625.	
328	Portrait of Himself	*Sir Wm. Stirling Maxwell, Bart.*
	MURILLO...Bartolomé Esteban...1618—1682.	
329	Laughing Boy	*The Earl of Warwick.*
	MUDO...Juan de Navarrete el...1526—1579.	
330	Portrait of Himself . . . From the Soult Collection.	*Sir Wm. Stirling Maxwell, Bt*

No.		Contributed by
	VELASQUEZ...Diego...1594—1660.	
331	Copy by John Phillip, R.A., of Velasquez's picture, "Las Meninas," containing the portrait of Velasquez	*The Royal Academy.*
	COELLO...Alonzo Sanchez...1515—1590.	
332	Portrait of Isabella de Valois	*Sir John Ramsden, Bart.*
	VELASQUEZ...Diego...1594—1660.	
333	Portrait of a Man	*The Earl of Clarendon.*
	GRECO...Theotocupoli el...1625.	
334	Portrait of Pompeio Leoni, the Sculptor. Son of Lione Lioni, of Arezzo, the Sculptor. Both were in the service of Philip the Second of Spain.	*Sir Wm. Stirling Maxwell, Bart.*
	UNKNOWN.	
335	Portrait of a Sculptor	*Christ Church College, Oxford.*
	VELASQUEZ...Diego...1599—1660.	
336	Sleeping Peasant Boy	*E. A. Leatham, Esq.*
337	A Spanish Lady. Speaking of the enormous quantity of rouge worn by the Spanish ladies of her time, Madame d'Aulnoy says, "I never saw boiled cray-fish of a finer red." See *Stirling*, vol. 1, page 39.	*Sir Wm. Stirling Maxwell, Bart.*
338	Portrait of Don Juan, of Austria. Natural son of Philip the Fourth of Spain, by the beautiful actress, Maria Calderona.	*J. Banks Stanhope, Esq.*
339	A Cavalier	*Col. the Hon. C. S. Vereker.*
	COELLO...Alonzo Sanchez...1515—1590.	
340	Portrait of Anne of Austria, fourth Queen of Philip the Second of Spain	*Sir Wm. Stirling Maxwell, Bart.*
	VELASQUEZ...Diego...1599—1660.	
341	Head of a Dog	*E. and M. Blood, Esq.*
	MURILLO...Bartolomé Esteban...1618—1682.	
342	Portrait of Himself	*The Earl Spencer.*
	MOYA...Pedro de...1610—1666.	
343	Holy Family	*Matthew Anderson, Esq.*
	MURILLO...Bartolomé Esteban...1618—1682.	
344	The Holy Family	*The Duke of Devonshire.*
	UNKNOWN.	
345	Silence	*The Earl of Chesterfield.*
	PANTOJA DE LA CRUZ....Juan...1551—1610.	
346	Portrait of Margaret of Austria, Queen of Philip the Third of Spain	*Sir Wm. Stirling Maxwell, Bart.*
	ROSA...Salvator...1615—1673.	
347	Coast and Bay of Salerno, with distant view of the island of Capri	*J. W. Faulkner, Esq.*
	MURILLO...Bartolomé Esteban...1618—1682.	
348	St. Francis Receiving the Stigmata	*Sir Wm. Fitzherbert, Bart.*

341.

342.

350. Sketch Map. Ig. Chillenden.

354 . 28½ x 24 inches bust

No.		Contributed by
	SAVOLDO...Girolamo...Painted about 1540.	
349	A Warrior	*Her Majesty the Queen.*
	MURILLO...Bartolomé Esteban...1618—1682.	
350	The Marriage of St. Catherine	*H. D. Owen, Esq.*
	DOLCE...Carlo...1616..1686.	
351	~~Head of the Virgin~~ Angel Gabriel	*Matthew Anderson, Esq.*
	MURILLO...Bartolomé Esteban...1618—1682.	
352	The Immaculate Conception	*The Rev. J. G. Bereaford.*
	GUIDO RENI...1575—1642.	
353	Head of Saint John	*Sir W. Stirling Maxwell, Bart.*
	VELASQUEZ...Diego...1599—1660.	
354	Portrait of a Cardinal	*E. A. Leatham, Esq.*
	MURILLO...Bartolomé Esteban—1618—1682.	
355	A Landscape, with Saint Teresa at her Devotions	*Sir Wm. Stirling Maxwell, Bart.*
	ZURBARAN...Francisco de...1598—1662.	
356	Santa Justa	*The Right Hon. the Speaker.*
	ROSA...Salvator...1615—1673.	
357	Forest Scene with Banditti	*The Duke of Devonshire.*
	CANO...Alonzo...1601—1667.	
358	Saint Teresa Penetrated by Divine Love	*R. Verity, Esq.*
	JUAN JUANES.	
358a	Franciscans adoring Christ	*R. P. Nichols, Esq.*
	COELLO...Alonzo Sanchez...1515—1590.	
359	Portrait of Don John of Austria, natural brother of Philip the Second of Spain. Gained the great naval victory of Lepanto over the Turks, in 1571.	*Sir Wm. Stirling Maxwell, Bart.*
	CLAUDE...de Lorraine...1600—1682.	
360	Landscape 3.7 x 2.6	*The Duke of Devonshire.*
	MURILLO...Bartolomé Esteban...1618—1682.	
361	Ecce Homo	*The Earl of Zetland.*
362	St. Anthony of Padua and the Infant Saviour	*H. H. Gibbs, Esq.*
363	Adoration of the Shepherds	*Dr. De Mey.*
	CANO...Alonzo...1601—1667.	
364	Saint Cecilia Playing on the Harpsichord	*Sir G. Islay Campbell, Bt.*
	COELLO...Alonzo Sanchez...1515—1590.	
365	Portrait of the Archduke Wenceslaus	*Her Majesty the Queen.*
	BOURDON...Sebastien...1616—1671.	
366	Holy Family	*Lord Feversham.*
	COURTOIS...Jacques Il Borgognone...1621—1676.	
367	Battle Piece	*Dr. Wright.*
	ROSA...Salvator...1615—1673.	
368	David and Goliath	*The Duke of Devonshire.*

No.		Contributed by
	MURILLO...Bartolomé Esteban...1618—1682.	
369	The Coronation of the Virgin	*Wynn Ellis, Esq.*
	VELASQUEZ...Diego...1599—1660.	
370	Portrait of Philip the Fourth of Spain . .	*The Earl Stanhope.*
	UNKNOWN.	
371	Portraits of a Boy and Girl	*R. Cholmondeley, Esq.*
	VERNET...J....1712—1786.	
372	A Calm	*The Duke of Devonshire.*
	CASTILLO...Juan del...1584—1640.	
373	St. Jerome, St. Augustin, and St. A. Buonaventura	*The Rt. Hon. the Speaker.*
	WATTEAU...Antoine...1684—1721.	
374	Fête Champêtre	*The Earl Catheart.*
	GREUZE...Jean Baptiste...1726—1805.	
375	Girl's Head	*Capt. D. A. Rogers.*
	WATTEAU...Antoine...1684—1721.	
376	Guitar Player	*J. Heywood Hawkins, Esq.*
	CLAUDE...de Lorraine...1600—1682.	
377	Landscape—The Dancing Dog 29 X 15 in. oval	*The Earl of Dartmouth.*
	Formerly in the Collections of De Merle, Smith, and Lord Radstock. No. 322 of Smith's Catalogue. Engraved by Merriman.	
	WATTEAU...Antoine...1660—1713.	
378	Fête Champêtre	*Earl Catheart.*
	BOURDON...Sebastien...1616—1671.	
379	The Miracle of the Brazen Serpent	*Lord Chesham.*
	VERONESE...Paolo...1528—1588.	
380	Portrait of the Duke of Alva . . .	*The Marquis of Exeter.*
	GREUZE...Jean Baptiste...1726—1805.	
381	L'Ecolier	*Henry Harvey, Esq.*
	From the Collection of the late J. G. Uppleby, Esq., of Leeds.	
382	Portrait of a Girl	*J. T. Knowles, Esq., Jun.*
	MURILLO...Bartolomé Esteban...1618—1682.	
383	Beggar Boys	*Major Hill M. Leathes.*
	From the Godolphin Collection.	
	COURTOIS...Jacques Il Borgognone...1621—1676.	
384	Battle Piece . . .	*Admiral Sir G. N. Broke-Middleton, Bart.*
	VERNET...Joseph...1712—1786.	
385	A Storm	*The Earl of Powis.*
	LE BRUN...Charles...1619—1690.	
386	Porus and Alexander	*The Lady Rolle.*
	GREUZE...Jean Baptiste...1726—1805.	
387	La Polonaise	*Henry Harvey, Esq.*

394. With Landscape

40 b - Abraham

No.		Contributed by
	CLAUDE...de Lorraine...1600—1682.	
388	Landscape From Dr. Mead's Collection. No. 52 of his sale Catalogue. Etched by Claude.	*Lord Scarsdale.*
	GREUZE...Jean Baptiste...1726—1805.	
389	Portrait of a Girl	*Major Hill M. Leathes.*
	POUSSIN...Nicolas...1594—1665.	
390	The Massacre of the Innocents From the Collections of the Palazzo Guistiniani, Lucien Bonaparte, Duke of Lucca, and Mr. Gardnor.	*S. A. R. le Duc d'Aumale.*
	SUBLEYRAS...Peter—1699—1749.	
391	Saint and Monks	*Charles Towneley, Esq.*
	MIGNARD...Pierre—1610—1695.	
392	Portrait of Ninon de l'Enclos	*Earl Spencer.*
	SOLIMENA...Francesco...L'Abate Ciccio...1657—1747.	
393	Fishermen at a Fountain	*R. Verity, Esq.*
	POUSSIN...Nicolas...1594—1665.	
394	Hagar and the Angel 5 X 4. 9. in.	*The Lady Rolle.*
	LA HIRE...Laurent de...1606—1656.	
395	Legendary Subject	*Lord Chesham.*
	BOUCHER...François...1704—1768.	
396	Bacchus and Ariadne	*Sir T. W. Holburne, Bart.*
	VERNET...Joseph...1712—1786.	
397	Landscape	*Rev. T. Milville Raven.*
	LE BRUN...Charles...1619—1690.	
398	The Salutation of Elizabeth	*Lord Feversham.*
	PRINCE...Jean Baptiste le...1733—1781.	
399	The Fortune Teller	*Colonel C. Towneley.*
	LENAIN...Louis...died 1648.	
400	A Peasant Family	*Rev. J. M. Heath.*
	LARGILLIERE...Nicolas de...1656—1746.	
401	Portrait of Le Nôtre, "the gardener of kings" Born, 1613. Died, 1700. Laid out the gardens at Versailles, the Tuileries, &c. Painted in 1689. No. 304 of Althorp Catalogue.	*Earl Spencer.*
	WATTEAU...Antoine...1684—1721.	
402	Summer From the Collections—Beckford, of Fonthill; and Watt, Aston Hall, Birmingham.	*Henry Harvey, Esq.*
	LANCRET...Nicolas...1690—1743.	
403	Blind Man's Buff	*Dr. De Mey.*
	CHERON...Louis...1660—1713.	
404	Boaz and Ruth	*The Duke of Devonshire.*
	WATTEAU...Antoine...1684—1721.	
405	Winter From the Collections—Beckford, of Fonthill; and Watt, Aston Hall, Birmingham.	*Henry Harvey, Esq.*

No.		Contributed by
	CARRACCI...Lodovico...1555—1619.	
406	Lot and the Angels	*H. D. Owen, Esq.*
	VERNET...Joseph...1712—1786.	
407	Seaport	*The Earl of Powis.*
	MIGNARD...P....1610—1695.	
408	Portrait of Henrietta, Duchess d'Orleans . . .	*Lord Spencer.*
	WATTEAU...Antoine...1684—1721:	
409	Fête Champêtre . . . . . Study for the picture in the Louvre.	*Henry Vaughan, Esq.*

CONTINUATION OF STAIRCASE A. LEADING TO GALLERY B.

		Contributed by
	VERNET. Joseph...1712—1786.	
410	Tivoli	*Mrs. Danby Vernon Harcourt.*
	ROSA...Salvator...1615—1673.	
411	The Prodigal Son	*Lord Wenlock.*
	VALENTIN...Moise...1600—1632.	
413	Peter Denying Christ	*Charles Towneley, Esq.*
	CARRACCI...Annibale...1560—1609.	
414	Jacob's Dream	*The Earl of Chesterfield.*
	POUSSIN...Nicolas...1594—1665.	
415	Poetic Landscape	*The Royal Liverpool Institution.*
	CHERON...Louis...1660—1713.	
416	The Walk to Emmaus	*J. Heywood Hawkins, Esq.*
	BOUCHER...1704—1768.	
417	Judgment of Paris	*Admiral Sir G. Broke-Middleton, Bart.*
	WATTEAU...Antoine...1684—1721.	
418	Fête Champêtre	*J. Heywood Hawkins, Esq.*
419	Negro Page as Harlequin	*Eastland de Michele, Esq.*
	VELASQUEZ...Diego...1599—1660.	
420	Portrait of the Queen of Philip the Fourth of Spain	*Her Majesty the Queen.*
	BRANDI...Domenico...1683—1736.	
421	A Boar Hunt	*J. W. Faulkner, Esq.*
	PANNINI...Giovanni Paolo...1691—1764.	
422	The Interior of the Pantheon at Rome	*Sir L. M. S. Pilkington, Bart.*
	PANTOJA...De la Cruz...1551—1610.	
423	Portrait of Queen Margaret, wife of Philip the Third of Spain	*Her Majesty the Queen.*
	BATONI...Pompeo...1702—1787.	
424	Portrait of the Earl of Dartmouth . .	*The Earl of Dartmouth.*

For Central Gallery, Old Masters, beginning No. 2901, see page 143.

No.		Contributed by
	DURER...Albert...1471—1528.	
513	The Birth of the Virgin . .	*The Royal Institution of Liverpool.*
	There is an engraving of this subject by Albert Durer, and the picture is of his School. See R. I. of L. Catalogue, No. 47.	
	UNKNOWN.	
514	Vanity Rebuked	*J. Hope Barton, Esq.*
	Attributed to Van Eyck, but probably early Italian.	
	MEMLING...Hans...about 1439—1495.	
515	Triptych—Descent from the Cross	*J. M. Heath, Esq.*
	Exhibited at Bruges, in 1867.	
	HEERE...Lucas de...1534—1584.	
516	Portrait of a Lady . . .	*F. W. T. Vernon Wentworth, Esq.*
	GOES...Hugo van der...Died about 1479.	
517	St. Augustin—Various Scenes in the Life of	*The Marquis of Exeter.*
	ORLEY...Bernard van...1470-1—1541.	
518	The Holy Family	*The Royal Institution of Liverpool.*
	Formerly in the Collection of Roscoe, who attributed it to Lorenzo di Credi. According to Waagen, by Van Orley, from a composition of Leonardo da Vinci.	
	LUCAS VAN LEYDEN...1494—1533.	
519	Portrait of a Nobleman, with the Conversion of St. Hubert in the background	" "
	Formerly in the Fagel and Roscoe Collections; then called the artist's portrait, mentioned by Descamps and Karl van Mander.	
	UNKNOWN.	
520	Portrait of a Man in a High Crowned Hat . .	*H. Savile, Esq.*
	EYCK...Jan van...Born about 1390—1440.	
521	Virgin and Child .	*A. J. B. Beresford Hope, Esq.*
	MEMLING...Hans...about 1439—1495.	
522	Virgin and Child	*Wolsey Moreau, Esq.*
	UNKNOWN.	
523	Portrait of Sir John Cheke	*The Duke of Manchester.*
	MEMLING...Hans...about 1439—1495.	
524	Portrait of Himself	*Wynn Ellis, Esq.*
	Formerly in the Rogers Collection.	
	HOLBEIN...Hans...1494-5—1543.	
525	A Man's Head	*The Duke of Devonshire.*
	CRANACH...Lucas...1472—1553.	
526	The Young Princes	*Sir C. W. Dilke, Bart.*
	There is a duplicate at Windsor.	
	HOLBEIN...Hans...1494-5—1543.	
527	Portrait of Henry the Eighth, Second Son of Henry the Seventh	*The Duke of Manchester.*
	Born, 1491. Succeeded his father, 1509. Died, 1547.	
	WEYDEN...Rogier van der (the elder)...Painted 1430-60.	
528	Triptych. Scenes from the Crucifixion . . .	*Rev. J. M. Heath.*

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521. Bill Jones.

No.		Contributed by
	CLAUDE...de Lorraine...1600—1682.	
388	Landscape . . . . . From Dr. Mead's Collection. No. 52 of his sale Catalogue. Etched by Claude.	*Lord Scarsdale.*
	GREUZE...Jean Baptiste...1726—1805.	
389	Portrait of a Girl	*Major Hill M. Leathes.*
	POUSSIN...Nicolas...1594—1665.	
390	The Massacre of the Innocents . . From the Collections of the Palazzo Guistiniani, Lucien Bonaparte, Duke of Lucca, and Mr. Gardnor.	*S. A. R. le Duc d'Aumale.*
	SUBLEYRAS...Peter—1699—1749.	
391	Saint and Monks	*Charles Towneley, Esq.*
	MIGNARD...Pierre—1610—1695.	
392	Portrait of Ninon de l'Enclos	*Earl Spencer.*
	SOLIMENA...Francesco...L'Abato Ciccio...1657—1747.	
393	Fishermen at a Fountain	*R. Verity, Esq.*
	POUSSIN...Nicolas...1594—1665. 5 X 4. 9. in.	
394	Hagar and the Angel	*The Lady Rolle.*
	LA HIRE...Laurent de...1606—1656.	
395	Legendary Subject	*Lord Chesham.*
	BOUCHER...François...1704—1768.	
396	Bacchus and Ariadne	*Sir T. W. Holburne, Bart.*
	VERNET...Joseph...1712—1786.	
397.	Landscape	*Rev. T. Milville Raven.*
	LE BRUN...Charles...1619—1690.	
398	The Salutation of Elizabeth	*Lord Feversham.*
	PRINCE...Jean Baptiste le...1733—1781.	
399	The Fortune Teller	*Colonel C. Towneley.*
	LENAIN...Louis...died 1648.	
400	A Peasant Family	*Rev. J. M. Heath.*
	LARGILLIERE...Nicolas de...1656—1746.	
401	Portrait of Le Nôtre, "the gardener of kings" . . Born, 1613. Died, 1700. Laid out the gardens at Versailles, the Tuileries, &c. Painted in 1689. No. 304 of Althorp Catalogue.	*Earl Spencer.*
	WATTEAU...Antoine...1684—1721.	
402	Summer . . . . . From the Collections—Beckford, of Fonthill; and Watt, Aston Hall, Birmingham.	*Henry Harvey, Esq.*
	LANCRET...Nicolas...1690—1743.	
403	Blind Man's Buff	*Dr. De Mey.*
	CHERON...Louis...1660—1713.	
404	Boaz and Ruth	*The Duke of Devonshire.*
	WATTEAU...Antoine...1684—1721.	
405	Winter . . . . . From the Collections—Beckford, of Fonthill; and Watt, Aston Hall, Birmingham.	*Henry Harvey, Esq.*

No.		Contributed by
	CARRACCI...Lodovico...1555—1619.	
406	Lot and the Angels	*H. D. Owen, Esq.*
	VERNET...Joseph...1712—1786.	
407	Seaport	*The Earl of Powis.*
	MIGNARD...P....1610—1695.	
408	Portrait of Henrietta, Duchess d'Orleans	*Lord Spencer.*
	WATTEAU...Antoine...1684—1721:	
409	Fête Champêtre Study for the picture in the Louvre.	*Henry Vaughan, Esq.*

CONTINUATION OF STAIRCASE A. LEADING TO GALLERY B.

		Contributed by
	VERNET. .Joseph...1712—1786.	
410	Tivoli	*Mrs. Danby Vernon Harcourt.*
	ROSA...Salvator...1615—1673.	
411	The Prodigal Son	*Lord Wenlock.*
	VALENTIN...Moise...1600—1632.	
413	Peter Denying Christ	*Charles Towneley, Esq.*
	CARRACCI...Annibale...1560—1609.	
414	Jacob's Dream	*The Earl of Chesterfield.*
	POUSSIN...Nicolas...1594—1665.	
415	Poetic Landscape	*The Royal Liverpool Institution.*
	CHERON...Louis...1660—1713.	
416	The Walk to Emmaus	*J. Heywood Hawkins, Esq.*
	BOUCHER...1704—1768.	
417	Judgment of Paris	*Admiral Sir G. Broke-Middleton, Bart.*
	WATTEAU...Antoine...1684—1721.	
418	Fête Champêtre	*J. Heywood Hawkins, Esq.*
419	Negro Page as Harlequin	*Eastland de Michele, Esq.*
	VELASQUEZ...Diego...1599—1660.	
420	Portrait of the Queen of Philip the Fourth of Spain	*Her Majesty the Queen.*
	BRANDI...Domenico...1683—1736.	
421	A Boar Hunt	*J. W. Faulkner, Esq.*
	PANNINI...Giovanni Paolo...1691—1764.	
422	The Interior of the Pantheon at Rome	*Sir L. M. S. Pilkington, Bart.*
	PANTOJA...De la Cruz...1551—1610.	
423	Portrait of Queen Margaret, wife of Philip the Third of Spain	*Her Majesty the Queen.*
	BATONI...Pompeo...1702—1787.	
424	Portrait of the Earl of Dartmouth	*The Earl of Dartmouth.*

For Central Gallery, Old Masters, beginning No. 2901, see page 143.

406. Fine mark. Was sent with sale May 19th 1880 of [illegible]
but [illegible] Jean de Lisle [illegible]
for Athens Coll. May 1881, which I think must have
been this. It sent at 47.5

410. as Harvard

[illegible]

[illegible]

OLD MASTERS:

GERMAN, FLEMISH, DUTCH, &c.

No.	GALLERY C.	CONTRIBUTED BY
	EYCK...Jan van...Born about 1390—1440.	
501	INSTALLATION OF THOMAS À BECKET AS ARCHBISHOP OF CANTERBURY . . . . . Inscribed "Johes de Eyck fecit, ano. mo. ccccxl. 30 Octobris."	*The Duke of Devonshire.*
	UNKNOWN.	
502	ST. CATHERINE	*Rev. J. M. Heath.*
503	ST. BARBARA	" "
	MABUSE...Jan de...about 1470—1532.	
504	A TRIPTYCH: THE ADORATION OF THE MAGI . .	*Robert Napier, Esq.*
	EYCK...Jan Van...Born about 1390—1440.	
505	THE DESCENT FROM THE CROSS . . .	*H. C. Meynell Ingram, Esq.*
	DURER...Albert...1471—1528.	
506	THE MARRIAGE OF JOSEPH AND MARY . .	*The Duke of Devonshire.*
	HOLBEIN...Hans...1494–5—1543.	
507	PORTRAIT OF THOMAS CROMWELL, EARL OF ESSEX Son of a blacksmith at Putney. Born about 1490. Secretary to Cardinal Wolsey. Earl of Essex in 1539. Lord Chamberlain to Henry the VIII. Beheaded, 1540. The chief agent in the suppression of the monasteries.	*Admiral Sir G. N. Broke-Middleton, Bart.*
	UNKNOWN.	
508	MARRIAGE OF HENRY THE SIXTH AND MARGARET OF ANJOU . . . From the Strawberry-hill Collection. See *Walpole*, v. 1., p. 34.	*The Duke of Sutherland.*
	BLES...Henri de, or Met de Bles or Civetta...1480—About 1550.	
509	A TRIPTYCH: THE DESCENT FROM THE CROSS .	*Her Majesty the Queen.*
	CRANACH...Lucas...1472—1553.	
510	THE WOMAN TAKEN IN ADULTERY	*H. F. Holt, Esq.*
	MABUSE...Jan de...about 1470—1532.	
511	PORTRAIT OF DEAN COLET . . . . . Born in London, 1466. Died, 1519. Founded St. Paul's School, London in 1512.	*The Duke of Manchester.*
	HOLBEIN...Hans...1494–5—1543.	
512	PORTRAIT OF THOMAS CROMWELL, EARL OF ESSEX See No. 507.	" "
	WOHLGEMUTH...Michael...1434—1519.	
512*	PILATE WASHING HIS HANDS . .	*The Royal Institution of Liverpool.*

No.		Contributed by
	DURER...Albert...1471—1528.	
513	The Birth of the Virgin . .	*The Royal Institution of Liverpool.*
	There is an engraving of this subject by Albert Durer, and the picture is of his School. See R. I. of L. Catalogue, No. 47.	
	UNKNOWN.	
514	Vanity Rebuked	*J. Hope Barton, Esq.*
	Attributed to Van Eyck, but probably early Italian.	
	MEMLING...Hans...about 1430—1495.	
515	Triptych—Descent from the Cross	*J. M. Heath, Esq.*
	Exhibited at Bruges, in 1867.	
	HEERE...Lucas de...1534—1584.	
516	Portrait of a Lady . . .	*F. W. T. Vernon Wentworth, Esq.*
	GOES...Hugo van der...Died about 1479.	
517	St. Augustin—Various Scenes in the Life of	*The Marquis of Exeter.*
	ORLEY...Bernard van...1470-1—1541.	
518	The Holy Family	*The Royal Institution of Liverpool.*
	Formerly in the Collection of Roscoe, who attributed it to Lorenzo di Credi. According to Waagen, by Van Orley, from a composition of Leonardo da Vinci.	
	LUCAS VAN LEYDEN...1494—1533.	
519	Portrait of a Nobleman, with the Conversion of St. Hubert in the background	" "
	Formerly in the Fagel and Roscoe Collections; then called the artist's portrait, mentioned by Descamps and Karl van Mander.	
	UNKNOWN.	
520	Portrait of a Man in a High Crowned Hat . .	*H. Savile, Esq.*
	EYCK...Jan van...Born about 1390—1440.	
521	Virgin and Child .	*A. J. B. Beresford Hope, Esq.*
	MEMLING...Hans...about 1439—1495.	
522	Virgin and Child	*Wolsey Moreau, Esq.*
	UNKNOWN.	
523	Portrait of Sir John Cheke	*The Duke of Manchester.*
	MEMLING...Hans...about 1439—1495.	
524	Portrait of Himself	*Wynn Ellis, Esq.*
	Formerly in the Rogers Collection.	
	HOLBEIN...Hans...1494-5—1543.	
525	A Man's Head	*The Duke of Devonshire.*
	CRANACH...Lucas...1472—1553.	
526	The Young Princes	*Sir C. W. Dilke, Bart.*
	There is a duplicate at Windsor.	
	HOLBEIN...Hans...1494-5—1543.	
527	Portrait of Henry the Eighth, Second Son of Henry the Seventh	*The Duke of Manchester.*
	Born, 1491. Succeeded his father, 1509. Died, 1547.	
	WEYDEN...Rogier van der (the elder)...Painted 1430-60.	
528	Triptych. Scenes from the Crucifixion . . .	*Rev. J. M. Heath.*

[redacted]

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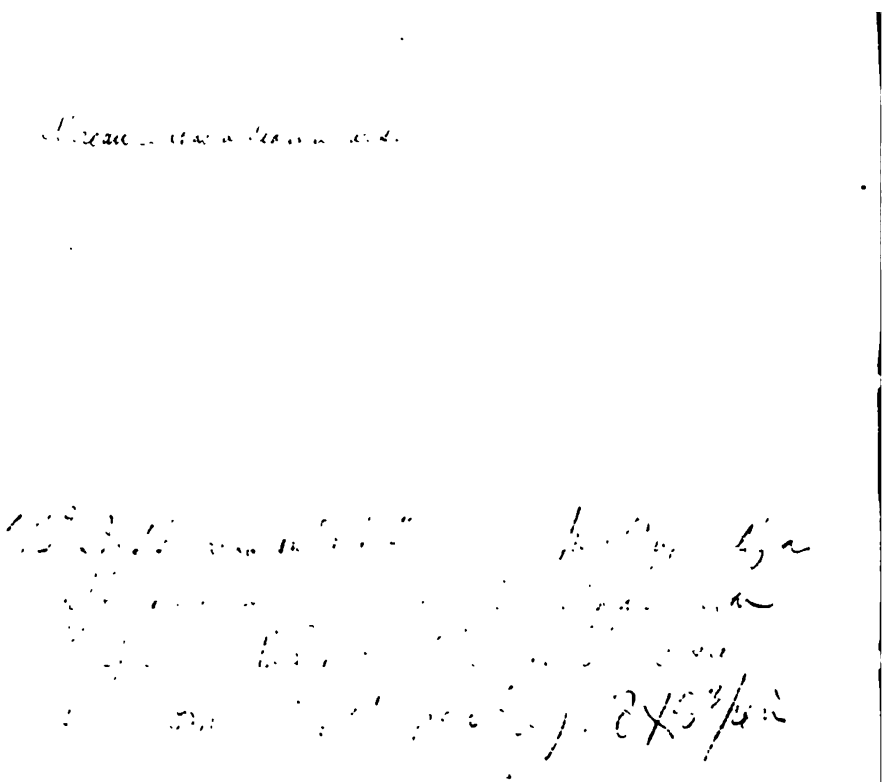
52/ [illegible]



No.		Contributed by
	MEMLING...Hans...about 1439—1495.	
529	Triptych . . . . . Belonged to Francesco Sforza, portraits of the members of whose family it contains. See *Gazette des Beaux Arts*, tom. xxiii.	*Wolsey Moreau, Esq.* Paris
	HOLBEIN...Hans...1494–5—1543.	
530	Portrait of Archbishop Warham . Born at Walsanger, in Hampshire, about 1456. Died, 1532. Lord Chancellor and Archbishop in 1503. The opponent of Wolsey, and friend of Erasmus and Sir Thos. More. The latter, or Holbein himself, is believed to have presented this picture to the Archbishop. On it are inscribed the date and age. A similar picture is in the Louvre.	*The Archbishop of Canterbury.*
531	The Wheel of Fortune . . . . . Signed, with Monogram, "H. H. 1533."	*The Duke of Devonshire.*
532	Portrait of the Duke of Norfolk . .	" "
	EYCK ..Jan van...Born about 1390—1440.	
533	The Virgin appearing to Saint Bruno	*The Marquis of Exeter.*
	HOLBEIN...Hans...1494–5—1543.	
534	Portrait of Thos. Cromwell (Ætat. 15) .	*The Duke of Devonshire.*
	MABUSE...Jan de...about 1470—1532.	
535	Virgin and Child	*W. Fuller Maitland, Esq.*
	HOLBEIN...Hans...1494–5—1543.	
536	Portrait of Thomas, Duke of Norfolk . . .	*P. H. Howard, Esq.*
	ORLEY...Bernard van...1470-1—1541.	
537	The Holy Family	*Sir J. Ramsden, Bart.*
	MEMLING...Hans...about 1439—1495.	
538	The Entombment	*Wynn Ellis, Esq.*
	CRANACH...Lucas...1472—1553.	
539	The Artist's Wife . . . . . Bears the monogram of the artist, a flying dragon with a ring in its mouth. Dated 1534. See R. I. of L. Catalogue, No. 50.	*The Royal Institution of Liverpool.*
	HOLBEIN...Hans...1494–5—1543.	
540	Portrait of Edward the Sixth . . . Born, 1538. Died, 1553. Son of Henry the Eighth and Jane Seymour.	*The Duke of Manchester.*
	MEMLING...Hans...about 1439—1495.	
541	Adoration of the Magi . . . . . From Lord Northwick's Collection.	*J. Brett, Esq.*
	VAN DER MEIRE...De Gand.	
542	The Virgin and Child, surrounded by Saints	*The Rev. J. M. Heath.*
	HOLBEIN...Hans...1494–5—1543.	
543	Portrait of Marguerite de Valois, Sister to Francis the First of France . . When in the possession of Roscoe this picture was attributed to Leonardo da Vinci; since, to Jeannet and Holbein. Dr. Waagen asserts positively that it is by the younger Jeannet.	*The Royal Institution of Liverpool.*

No.		Contributed by
	UNKNOWN.	
544	Portrait of Charles Brandon, Duke of Suffolk	*The Duke of Sutherland.*
	ORLEY...Bernard van...1470-1—1541.	
545	Virgin and Child and Saints . . .	*Her Majesty the Queen.*
	LUCAS VAN LEYDEN...1494—1533.	
546	Dentist and Rustic Patient	*The Duke of Devonshire.*
	ORLEY...Bernard van...1470-1—1541.	
547	A Lady Reading	*Wynn Ellis, Esq.*
	Purchased at Granada, from a family in whose possession it had been for upwards of a century.	
	HOLBEIN...Hans...1494-5—1543.	
548	Portrait of Mary I., Queen of England .	*The Marquis of Exeter.*
	Born, 1516. Queen in 1553. Died, 1558. Daughter of Henry the VIII. and Catherine of Arragon. Wife of Philip the Second of Spain. Dated at back, 1544.	
	ORLEY...Bernard van...1470-1—1541.	
549	Donatorio, with St. John and Mary Magdalen	*The Royal Institution of Liverpool.*
	Formerly in the Roscoe Collection. See R. I. of L. Catalogue, No. 62.	
	BLES...Henri de, or Met de Bles or Civetta...1480—About 1550.	
550	Virgin and Child	*Rev. J. M. Heath.*
	SCHOOREEL...Jan...1495—1562.	
551	A Triptych	*Earl Spencer.*
	St. Jerome with a skull. On the wings the donors and the salutation.	
	ORLEY...Bernard van...1470-1—1541.	
552	Adoration of the Kings	*Reginald Cholmondeley, Esq.*
	HOLBEIN...Hans...1494-5—1543.	
553	Portrait of Dr. Linacre . . .	*Wm. Fuller Maitland, Esq.*
	Born at Canterbury, 1460. Died, 1524. Celebrated Physician. Founder of the College of Physicians in London; and, having taken Holy Orders, Prebend of Westminster, &c.	
	MORE...Sir Antonio...1525—1581.	
554	Female Head	*The Duke of Devonshire.*
	HOLBIEN...Hans...1494-5—1543.	
555	Portrait of a Young Man	*F. Cook, Esq.*
	Probably painted at Basle, about 1526.	
	VANSOMER...Paul...1576—1621.	
556	Portrait, Lord Bacon	*The Royal Society.*
	Born, 1561. Lord Chancellor, 1618. Published his "Novum Organum," 1620. Died, 1626.	
	BOTH...Jan...About 1610—1656.	
557	Landscape and Cattle	*Major Hill M. Leathes.*
	MATSYS, METSYS, and MASSYS...Quentin...1466—1530-31.	
558	The Money Changers	*Wynn Ellis, Esq.*
	Formerly in the Van Ravenstein Collection.	

No.		Contributed by
	MORE...Sir Antonio...1525—1581.	
559	Portrait of Philip the Second, King of Spain . . Born, 1527. Died, 1598. Husband of Queen Mary the First of England, who was the second of his four wives.	*Earl Spencer.*
	GOES...Hugo van der...1478-9.	
560	Saint Catherine . . . . . From the Roscoe Collection.	*The Royal Liverpool Institution.*
	HOLBEIN..,Hans...1494-5—1543.	
561	Portrait of a Banker or Merchant .	*Wm. Fuller Maitland, Esq.*
562	Portrait of a Man Holding a Pink . .	*The Duke of Devonshire.*
563	Portrait of Geronimo Deodati . . .	*J. H. Anderdon, Esq.*
	HOLBEIN...Hans...1494-5—1543.	
564	Portrait of Sir Henry Guilford . . .	*Her Majesty the Queen.*
565	Portrait of a Lady	*The Earl Spencer.*
	FERG...Paul Francis...1689—1738-40.	
566	Landscape, with figures—A Frost Scene . . . . Signed.	*Dr. Wright.*
	OSTADE...Isaac van...1617—1654.	
567	Frost Piece, and Figures Skating . . .	*Major Hill M. Leathes.*
	RUBENS...Sir Peter Paul...1577—1640.	
568	Saint Dominic . . . . . Domingo de Guzman, founder of the Order of Dominicans. Born, 1170, at Callahorra, in Spain. Died at Bologna, 1220. This and a companion picture of Saint Francis came from Spain.	*Matthew Anderson, Esq.*
	RUYSDAEL...Jacob...About 1625—1681.	
569	Landscape	*The Duke of Devonshire.*
	WOUVERMANS...Philip...1620—1668.	
570	Landscape and Figures	*C. Egerton Legge, Esq.*
	BRAUWER...Adrian...1608—1641.	
571	Boors Regaling	*Sir T. W. Holburne, Bart.*
	RUYSDAEL...Jacob...About 1625—1681.	
572	A Landscape	*E. A. Leatham, Esq.*
	METSU...Gabriel...1615—Still living in 1667.	
573	A Woman holding a Jug and a Man behind her	*The Baron de Ferrières.*
	BRECKELENKAMP...Quirin van...Painted about 1670.	
574	A Conversation Piece	*E. A. Leatham, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
575	Landscape, with Milkwoman, Sportsman, &c. Engraved by Bolswert. No. 1213 of Smith's Catalogue.	*The Duke of Devonshire.*
	REMBRANDT ,.Van Rhyn...1606-7—1669.	
576	Death of the Virgin	*Dr. Copland.*
	WEENIX....J. B....1621—1660.	
577	The Dancing Dog	*W. B. Beaumont, Esq*

No.		Contributed by
	WOUVERMANS...Philip...1620—1668.	
578	The Manège . 1,9½ X 1,5½	*The Duke of Richmond.*
	NEER...Aart van der...about 1619—still living 1691.	
579	A Moonlight Scene . . . . . From Lord Northwick's Collection.	*C. Warner, Esq.*
	VAN DEN BERGEN...Dirk van...about 1645—1689.	
580	Landscape	*Earl of Zetland.*
	VANDERMYN...Herman...1684—1741.	
581	Venus and Cupid	*Major Hill M. Leathes.*
	SACHTLEVEN...Herman...1612...still living 1682.	
582	River Side Scene, with Ducks, &c. .	*Rev. J. Allen Charlton, Esq.*
	RUYSDAEL...Jacob...about 1625—1681.	
583	View of Haarlem	*E. A. Leatham, Esq.*
	BREUGHEL...Jan or Velvet...1568—1625.	
584	A Wreath of Flowers surrounding the Coronation of the Virgin, by Franck . . .	*P. H. Howard, Esq.*
	POELEMBERG...Cornelius...1586—1660.	
585	Landscape and Figures	*C. Egerton Legge, Esq.*
	WOUVERMANS...Philip...1620—1668.	
586	The Trumpeter . . . . . In the Thellusson Collection in 1777. That of Tronchin 1778. No. 141 Smith's Catalogue. Signed.	*The Duke of Devonshire.*
	JARDIN...Karel du...about 1625—1678.	
587	Landscape and Cattle	*R. P. Nichol, Esq.*
	MIEREVELT...Michiel...1567—1641.	
588	Portrait of Prince Maurice of Nassau .	*Sir John Ramsden, Bart.*
	ZORG...Heinrich Martin Rokes...1621—1682.	
589	The Fish Market	*Robert Napier, Esq.*
	HOOGHE...Pieter de...still living in 1670.	
590	Interior, with figures	,, ,,
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
591	Portrait of a Gentleman	,, ,,
	GELDER...Arnold de...1645—1727.	
592	Head of a Rabbi	*The Royal Liverpool Institution.*
	HEEM...Jan Davidz de...1600—1674.	
593	Still Life	*C. Winn, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
594	A Macaw . . . . . A finished study. From Schamp's Collection. Smith's Catalogue, No. 884.	*H. H. Gibbs, Esq.*
	HEEM...Jan Davidz de...1600—1674.	
595	Flower Piece	*The Lady Rolle.*
	RUBENS...Sir Peter Paul...1577—1640.	
596	Jesus and Saint John, with attendant angels The fruit and flowers by D. Seghers.	*Sir John Ramsden, Bart.*

578

No.		Contributed by
	VANDYCK..Sir Anthony...1599—1641.	
597	Portraits of George Digby, Second Earl of Bristol, Died, 1676; and William, afterwards First Duke of Bedford, Born, 1614, Died, 1700 . . . . . "This example of the art would of itself have been sufficient to have immortalized the painter." See Smith's Catalogue. In 1678-9 Evelyn writes: "Dined with the Countess of Bristol. There were divers pictures in her house of Titian, Vandyck, and some of Bassano, very good; especially an Adonis and Venus: and of Vandyck, my Lord of Bristol, with the Earl of Bedford's at length."—Evelyn's *Diary*.	*Earl Spencer.*
	BRAUWER or **BROUWER**...Adrian...1608—1641.	
598	Boors Regaling, and old Woman with porridge pot .	*Dr. De Mey.*
	TENIERS...David the Younger...1610—1694.	
599	The Card Players	*Robert Napier, Esq.*
	MUSSCHER...Michel van...1645—1705.	
601	Dutch Interior	" "
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
602	Portrait of a Lady	" "
603	Portrait of a Lady	*C. Maud, Esq.*
	KOEDYKE—Nicolas...b. 1631.	
604	The Barber Surgeon	*The Baron de Ferrières.*
	TOL...Dominick van...living in 1680.	
605	An Old Woman Reading	" "
	BOONEN...Arnold van...1669—1729.	
606	Girl Cutting a Lemon, dated 1710 . .	" "
	VAN DE VELDE...William, the younger...1633—1707.	
607	Stormy Weather at Sea	*Robert Napier, Esq.*
	PYNACKER...Adam...1621—1673.	
608	Landscape	" "
	CHAMPAGNE...Philippe de...1602—1674.	
609	Portrait of Robert Arnaud d'Andilly . . Born at Paris, 1589. Died, 1674, at the Abbey of Port Royal des Champs, of which he was one of the most distinguished brethren. The brother of Antoine, "The great doctor of the Sorbonne."	*The Earl Spencer.*
	STEEN...Jan...1626—1679.	
610	Courtship	*Robert Napier, Esq.*
	VAN DE VELDE...William, the younger...1633—1707.	
611	A Sea Piece	*E. A. Leatham, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
612	Portrait of the Painter . . . . The gold chain round his neck represents that given him by Charles I., to whom this picture was presented by Lord Danby.	*Her Majesty the Queen.*
	VANDYCK...Sir Anthony...1599—1641.	
613	The Earl of Caernarvon, when young . .	*The Earl of Chesterfield.*

No.		Contributed by
	MOOR...Karel de...1656—1738.	
614	The Duenna	*The Rev. Thos. Staniforth.*
	VAN DE VELDE...Adrian...1639—1672.	
615	Winter Scene in Holland	*Robert Napier, Esq.*
	BRECKELENKAMP...Quirin van...Painted about 1670.	
616	An Old Woman Saying Grace . . .	*The Duke of Sutherland.*
	POTTER...Paul...1625—1654.	
617	Cattle in a Landscape	*Robert Napier, Esq.*
	BRAUWER or **BROUWER**...Adrian...1608—1641.	
618	Peasants Carousing	*The Duke of Devonshire.*
	RUYSDAEL...Jacob...about 1625—1681.	
619	Landscape and Waterfall	*Robert Napier, Esq.*
	MIERIS...William...1662—1747.	
620	The Hurdy Gurdy Player	*The Baron de Ferrières.*
621	Virgin and Child	,, ,,
	SLINGELANDT...Peter van...1640—1691.	
622	Interior, with Violin Player . . .	,, ,,
	TENIERS...David the Younger...1610—1694.	
623	Dutch Interior, with Peasants	*Robert Napier, Esq.*
	FALENS...Charles van...1684—1733.	
624	Horses and Figures Fording a River . .	*Henry Harvey, Esq.*
	From Sir C. M. Lamb's Collection.	
	WOUVERMANS...Philip...1620—1668.	
625	The Halt at the Gipsy Camp	*Robert Napier, Esq.*
	BERGHEM...Nicolas...1624—1683.	
626	Winter Scene in Holland	,, ,,
	RUBENS...Sir Peter Paul...1577—1640.	
627	Portrait of Elizabeth Brandt . . .	*Her Majesty the Queen.*
	The first wife of Rubens. "One of his finest portraits." —Mrs. Jameson's *Royal Galleries.*	
	BOL...Ferdinand...1609-10—1681.	
628	Portrait of Count Zulenstein . .	*Mrs. Danby Vernon Harcourt.*
	WYCK...J....1616—1686.	
629	Interior, with Cradle, and Woman at Work . . .	*Mrs. Matheson.*
	BERGHEM...Nicolas...1624—1683.	
630	Landscape and Cattle	*Henry Harvey, Esq.*
	From the Fesch and Holford Collections.	
	BOUT and **BODEWYNS**...Painted about 1690.	
631	River Scene and Figures	,, ,,
	Formerly in the Collection of J. G. Uppleby, of Leeds.	
	VOYS...Ary de...1641—1698.	
632	The Standard Bearer	*E. A. Leatham, Esq.*
	SLINGELANDT...Peter van...1640—1691.	
633	A Young Man Lighting his Pipe . . .	*Henry Harvey, Esq.*

[redacted]

Ex. 641 Levi, 3.6x2.3

No.		Contributed by
	BOTH...Jan...About 1610—1656.	
634	Landscape and Figures	*Henry Harvey, Esq.*
	JORDAENS...Jacob...1594—1678.	
635	Christ, Mary, and Martha	*Admiral Sir G. N. Broke-Middleton, Bart.*
	NEER...Aart van der...About 1619—still living 1691.	
636	A Frost Scene	*Henry Harvey, Esq.*
	From the Collection of the late S. Woodburn.	
	JARDIN...Karel du...about 1625—1678.	
637	Landscape, with figures and cattle	,, ,,
	From the Earl of Shaftesbury's Collection.	
	VANDYCK...Sir Anthony...1599—1641.	
638	The Virgin and Child	,, ,,
	From the Collection of the late Sir John St. Aubyn, Bart.	
	STEEN...Jan...1626—1679.	
639	The Lean Kitchen	*The Baron de Ferrières.*
640	The Fat Kitchen	,, ,,
	TENIERS...David, the younger...1610—1694.	
641	Landscape and Figures . 3.4 X 2.3.	*Henry Harvey, Esq.*
	From Cankrine's Collection.	
	WEENIX...Jan Baptist...1620—1660.	
642	Dead Game	,, ,,
	CAPELLA...Jan van de...1635—1677.	
643	A River Scene	,, ,,
	DOES...Simon van der...1653—1717.	
644	Sheep, Goats, and Figures in a Landscape .	,, ,,
	Signed "S.V. Does, 1708." From the Collection of the late J. G. Uppleby, of Leeds.	
	HEEM...Jan Davidz de...1600—1674.	
645	Still Life, Oysters, &c.	*E. A. Leatham, Esq.*
	OSTADE...Isaac van...1617—1654.	
646	A Hurdy Gurdy Player	,, ,,
	RUBENS...Sir Peter Paul...1577—1640.	
647	Portrait of Helena Forman	*Henry Harvey, Esq.*
	Second wife of Rubens. From the Collection of Lucien Bonaparte.	
	MOLENAER...Jan...Painted 1625—1660.	
648	Boors Regaling	*Edmund Dewes, Esq.*
	OSTADE...Adrian van...1610—1685.	
649	The Smoker	*Henry Harvey, Esq.*
	See Smith's Catalogue, No. 176.	
	NETSCHER...Gaspar...1639—1684.	
650	Portrait of a Lady	,, ,,
	From the Collection of the late Robert Field, Esq.	
	OSTADE...Adrian van...1610—1685.	
651	The Interior of a Cottage	,, ,,

No.		Contributed by
	TERBURG...Gerard...1608—1681.	
652	The Sleeping Soldier . . . . . From Lord Myddleton's Collection.	*Henry Harvey, Esq.*
	NETSCHER...Gaspar...1639—1684.	
653	A Boy Blowing Bubbles	*C. Warner, Esq.*
	MIERIS...William...1662—1747.	
654	A Boy Blowing Bubbles . . . . . See Smith's Catalogue. No. 6.	*Henry Harvey, Esq.*
	EVERDINGEN...Cæsar van...1606—1679.	
655	Portrait of a Child holding an Apple in her Hand . . . . . Signed and dated, "Ætatis 2, anno 1664." From J. Corley's Collection.	,, ,,
	SCHELLINCKS...William...1632—1678.	
656	The Departure for the Chase	,, ,,
	METSU...Gabriel...1615—still living in 1667.	
657	The Singing Lesson . . . . . From the Collections—Franks and White, of Edinburgh. See Smith's Catalogue.	,, ,,
	CUYP...Albert...1605—living in 1683.	
658	A River Scene	,, ,,
	HEYDEN...Jan van der...1637—1712.	
659	View in Amsterdam . . . . . Figures by Adrian Van de Velde. See Smith's Catalogue, No. 82.	,, ,,
	CUYP...Albert...1605—living in 1683.	
660	Cows in a Landscape, a view of Dort in the distance. Smith's Catalogue Supplement, No. 50.	,, ,,
	HEMSKERCK...Egbert...1645—1704.	
661	Boors Merry-making	*S. K. Mainwaring, Esq.*
	WYNANTS...Jan...1600—living, 1677.	
662	Landscape, and figures	*Mrs. Matheson.*
663	Landscape, and figures . . . . . From the Saltmarsh Collection. See Smith's Catalogue, No. 11.	*Henry Harvey, Esq.*
	VAN DE VELDE...Adrian...1639—1671.	
664	Landscape and Cattle . . . . . See Smith's Catalogue. No. 65.	,, ,,
	ASSELYN...Jan, called Crabbetjie...1610—1660.	
665	The Ponte Molle, on the Tiber	,, ,,
	HEEM...Jan Davidz de...1600—1674.	
666	Fruit on a Table . . . . . Signed and dated, "Utrecht, 1649." Formerly in the Scarisbrick Collection.	,, ,,
	MOOR...Karel de...1656—1738.	
667	A Boy Angling . . . . . From the Cankrine Collection.	,,

No.		Contributed by
	DOU...Gerard...1613—1675.	
668	Girl at a Window	*Henry Harvey, Esq.*
	From the Woodburn Collection.	
	GLAUBER...Johan Gottlieb...1646—1726.	
669	Seaport	" "
	The figures by Lairesse.	
	JANSEN...Cornelius...1590—1665.	
670	Portrait of a Gentleman	" "
	Signed, "Cor. Jonson, V. Ceulen, fecit 1649." There are other pictures which bear this signature. See Waagen, vol. 2, page 464.	
	OS...Jan van...1744—1808.	
671	Flower Piece	*M. Anderson, Esq.*
	GONZALES COQUES...1618—1684.	
672	Portrait of a Lady	*Henry Harvey, Esq.*
	From the Collection of W. Cooper Cooper.	
	TENIERS...David, the younger...1610—1694.	
673	Shuffle Cap	" "
	From the Collection of the Duchesse de Berri. See Smith's Catalogue, Supplement, No. 138.	
	HUYSUM...Jan van...1682—1749	
674	A Group of Flowers	" "
	MYTENS...Daniel (the elder)...about 1590—still living 1656.	
675	Portrait of a Young Girl . .	*Reginald Cholmondeley, Esq.*
	BACKHUYZEN...Ludolf...1631—1709.	
676	Portrait of Himself	*Sir J. Ramsden, Bart.*
	From the Bernal Collection.	
	SLINGELANDT...Peter van...1640—1691.	
677	Portrait of a Lawyer	*E. A. Leatham, Esq.*
	TOL...Dominick van...living in 1680.	
678	Woman Plucking a Pink	*Dr. Jackson.*
	MOOR...Karel de...1656—1738.	
679	Portrait of a Gentleman. (Signed) . .	*Lancelot Wetherburn, Esq.*
	VOYS...Ary de...1641—1698.	
680	A Youth Singing, with his violin	*Rev. J. M. Heath.*
	MIERIS...William...1662—1747.	
681	Portrait of Van der Voogt	*Matthew Anderson, Esq.*
	MOUCHERON...Frederick..1633—1686.	
682	Italian Landscape	*Henry Harvey, Esq.*
	The figures and cattle by Adrian van de Velde.	
	RUYSCH...Rachel...1664—1750.	
683	A Fruit Piece	*C. Warner, Es*

No.		Contributed by
	VANDYCK...Sir Anthony...1599—1641.	
684	Portrait of Sir Kenelm Digby, with his Wife, Lady Venetia, and Children . . .	*G. D. W. Digby, Esq.*
	Sir Kenelm, born, 1603. Distinguished as a soldier, scholar, and courtier, and remarkable for his personal strength. Only son of Sir Everard Digby, executed for his share in the Gunpowder Plot. During the civil wars Sir Kenelm retired to France. Died in London, 1665. Lady Venetia, youngest daughter of Sir Edward Stanley, was born in 1600, and found dead in her bed in 1633. Kenelm, their eldest son, was killed during the civil wars. The younger son, though disinherited by his father, succeeded to a portion of the property.	
	POELEMBERG...Cornelius...1586—1660.	
685	The Riposo	*John Fleming, Esq.*
	BOL...Ferdinand...1609-10—1681.	
686	Head of a Youth in a Cap . . .	*J. Heywood Hawkins, Esq.*
	GRIFFIER...Jan...1656—1718.	
687	Return from Shooting	*The Lady Rolle.*
	RUBENS...Sir Peter Paul...1577—1640.	
688	The Holy Family	*The Earl of Chesterfield.*
	A picture similar in composition is at Vienna. The picture now exhibited has been engraved by Earlom. See Smith's Catalogue, No. 295.	
	BREUGHEL...Jan or Velvet...1568—1625.	
689	Wreath of Flowers, surrounding a Portrait by Netscher	*P. H. Howard, Esq.*
	BALEN...H. van...1560—1632.	
690	The Holy Family	*The Lady Rolle.*
	TENIERS...David, the younger...1610—1694.	
691	The Drummer and Outpost	*M. Anderson, Esq.*
	BERGHEM...Nicolas...1624—1683.	
692	Merry-making	*Wynn Ellis, Esq.*
	Signed, and dated 1655.	
	TENIERS...David, the younger...1610—1691.	
693	The Death of Leander	*Earl Spencer.*
	No. 650 of Smith's Catalogue.	
	BERGHEM...Nicolas...1624—1683.	
694	Landscape, with Figures and Cattle by the river side	*E. A. Leatham, Esq.*
	VANDYCK...Sir Anthony...1599—1641.	
695	Charles the First, his Queen, and Children . .	*Lord Galway.*
	SCHALCKEN...Godfrey...1643—1706.	
696	A Boy Blowing a Lighted Brand	*Earl Spencer.*
	BACKHUYZEN...Ludolf...1631—1709.	
697	A Fresh Breeze. (Signed)	*Henry Harvey, Esq.*
	STORCK...Abraham...1650—1708 or 12.	
698	Seaport	*Dr. Wright.*

[redacted]

No.		Contributed by
	UNKNOWN.	
699	Man in Armour	*H. Savile, Esq.*
700	Earl of Essex	,, ,,
	BLOEMEN...Peter van...1649—1719.	
701	Horses and Men	*Capt. Templer.*
	HOOGHE...Pieter de...still living in 1670.	
702	The Minuet Formerly in Mr. Swaby's Collection.	*Wynn Ellis, Esq.*
	SUSTERMANS...Justus...1597—1681.	
703	Portrait of General Piccolomini Killed at the battle of Lutzen, fought by Gustavus Adolphus, against Wallenstein, in 1632.	*W. Drury Lowe, Esq.*
	RUYSCH...Rachel...1664—1750.	
704	Flower Piece	*The Baron de Ferrières.*
	BREUGHEL...Jan or Velvet...1568—1625.	
705	Landscape and Figures	*Dr. De Mey.*
	GOYEN...Jan van...1596—1656.	
706	Dutch Scene: The Well	*Lord Scarsdale.*
	RUYSDAEL...Jacob...about 1625—1681.	
707	Landscape	*The Marquis of Exeter.*
	SNYDERS...Francis...1579—1657.	
708	A Boar's Head, Game, &c.	*The Duke of Manchester.*
	BLOEMEN...Peter van.	
709	Horses and Men	*Capt. Templer.*
	STEEN...Jan...1626—1679.	
710	Twelfth Night No. 143 of Smith's Catalogue.	*H. F. Holt, Esq.*
	BERGEN...Dirk van...1645—1689.	
711	Landscape, Cattle, &c.	*R. P. Nichols, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
712	The Conversion of Saint Paul This appears to have been a study for the great picture in the possession of Mr. Miles, of Bristol.	,, ,,
	STRY...Jacob van...1756—1815.	
713	Cows and Sheep	,, ,,
	CUYLENBORG...Abraham...Born 1639.	
714	Women Bathing	*M. Wyvill, Esq.*
	HOBBEMA...Minderhout or Meindert...1638—1709.	
715	Landscape and Mill. (Signed)	*The Duke of Devonshire.*
	BRAMER...Leonard...Born 1596.	
716	The Raising of Lazarus	*The Rev. Dr. Hodges.*
	POTTER...Paul...1625—1654.	
717	Cow's Head After Potter.	*Mrs. Morrison.*

No		Contributed by
	OSTADE...Adrian van...1610—1685.	
718	The Game of Hot Cockles . 18¼ X 16 in	*Major Hill M. Leathes.*
	MIERIS...William...1662—1747.	
719	The Fortune Teller	*Wynn Ellis, Esq*
	HEEM...Jan Davidz de...1600—1674.	
720	Still Life	*Sir L. M. S. Pilkington, Bart.*
	BERGHEM...Nicolas...1624—1683.	
721	Landscape and Cattle . . . . . A similar picture, now in the Louvre, was engraved by Geissler. No. 147 of Smith's Catalogue.	*Wynn Ellis, Esq.*
	FYT...Jan...1609—1661.	
722	Dead Game . . . . . Formerly in the Collection of Mr. Yates, of Great Yarmouth.	" "
	ELSHEIMER...Adam...1574—1620.	
723	Venus and Cupid	*J. Heywood Hawkins, Esq.*
	TERBURG...Gerard...1608—1681.	
724	The Satin Gown . . . . . Formerly in Mr. Garney's Collection.	*Wynn Ellis, Esq.*
	UDEN...Lucas van...1595—About 1662.	
725	Landscape . . . . . Figures by Teniers.	*The Rev. Dr. Hodges.*
	HOBBEMA...Minderhout or Meindert...1638—1709.	
726	Landscape	*Eastland de Michele, Esq.*
	BRIL...Paul...1554—1626.	
727	Landscape	*Gen. Sir C. Van Straubenzee.*
	VERELST...Simon...1664—1710.	
728	Portrait of Nell Gwynne	*Alexander Barker, Esq.*
	REMBRANDT...Van Rhyn...1606-7—1669.	
729	Solomon in the Temple	*Sir George Armytage, Bart.*
	MIERIS...William...1662—1747.	
730	A Market Scene . . . . . See Supplement to Smith's Cat^lue. No. 38.	*R. P. Nichols, Esq.*
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
731	Portrait of His Daughter	*Mrs. Morrison.*
	VANDYCK...Sir Anthony...1599—1641.	
732	Portrait of Sir Kenelm Digby . . . See No. 684.	*Sir Stephen Glynne, Bart.*
	NEEFS...Peter (the elder)...1570—1651.	
733	Interior View of a Church	*T. Eagland, Esq.*
	WATERLOO...Antoni...about 1618—1679.	
734	Forest Scene	*J. Heywood Hawkins, Esq.*
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
735	The Circumcision	*Earl Spencer.*

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[redacted]

[redacted]

694—

No.		Contributed by
	RUYSDAEL...Solomon...1616—Living in 1673.	
736	River Scene . . . . . From the Marchioness of Hertford's Collection.	*Dr. Jackson.*
	VANDYCK...Sir Anthony...1599—1641.	
737	The Panthers of Bacchus feeding on Grapes .	*C. Winn, Esq.*
	SCHWEICKHARDT...Henry William...1746—1797.	
738	A Masquerade on the Ice	*S. K. Mainwaring, Esq.*
	HUCHTENBURG...Joon van...1646—1733.	
739	Battle Scene, and Cavalry Halt	*Dr. Jackson.*
	TERBURG...Gerard...1608—1681.	
740	A Tea Party	*Matthew Anderson, Esq.*
	HALS...Frans...1584...1666.	
741	Portrait of an Academician . . .	*Mrs. Danby Vernon Harcourt.*
742	**VANDYCK**...Sir Anthony...1599—1641. Portrait of Himself	*The Duke of Devonshire.*
	WYNANTS...Jan...1600—1677.	
743	Wooded Landscape	*J. Heywood Hawkins.*
	VAN DE VELDE...William, the younger...1633—1707.	
744	A Storm	*The Earl of Chesterfield.*
	UNKNOWN.	
745	The Building of the Palace of the Queen of Sheba	*The Rev. J. E. Waldy.*
	UNKNOWN.	
746	Portrait of General Piccolomini	*Colonel Tempest.*
	HOOGHE...Pieter de...still living in 1670.	
747	Portrait of a Lady	*Sir C. W. Dilke, Bart.*
	MIGNON...Abraham...1639-40—1679.	
748	Flower Piece	*J. Heywood Hawkins, Esq.*
	METSU...Gabriel...1615—1658.	
749	The Fishwoman	*Rev. J. M. Heath.*
	SEGERS...Daniel...1590—1661.	
750	A Fruit Piece	*Sir L. M. S. Pilkington, Bart.*
	VANDYCK...Sir Anthony...1599—1641.	
751	Portrait of William Cavendish, Duke of Newcastle . . . . . Born, 1593. Died, 1676. Painted about 1631. No. 3083. See Yorkshire Worthies.	*Earl Spencer.*
	WYNANTS...Jan...1600—living, 1677.	
752	A Wooded Landscape	*C. Winn, Esq.*
	NEEFS...Peter (the elder)...1570—1651.	
753	Interior of a Church, with a Procession . Signed, "Peter Neefs, 1603."	*The Duke of Devonshire.*
	MARCELLIS, or MARSEUS...Otho...1613—1673.	
754	Piece, containing a Thistle, Lizard, Butterflies, &c.	*A. W. Eastwood, Esq.*

No.		Contributed by
	HUYSUM...Jan van...1682—1749.	
755	Landscape, with Rocky Background . .	*Matthew Anderson, Esq.*
	W. Supplement, page 488.	
	RUBENS...Sir Peter Paul...1577—1640.	
756	Portrait of the Infanta Isabella Clara Eugenia	*H. H. Gibbs, Esq.*
	Daughter of Philip II. of Spain. Wife of the Archduke Albert. In the dress of an abbess. Engraved by Pontius. From the Schamp Collection. Smith's Catalogue, No. 1180.	
	CUYP...Jacob Gerritz...1575—Living in 1640.	
757	View of Dort	*The Lady Rolle.*
	NEEFS...Peter (the elder)...1570—1651.	
758	Interior of a Church	,, ,,
	HUYSMAN...Cornelius, of Mechlin...1648—1727.	
759	Landscape, Evening effect	*Sir G. Islay Campbell, Bart.*
	VANDYCK...Sir Anthony...1599—1641.	
760	Portrait of Don Ferdinando di Toledo .	*The Earl of Warwick.*
	Dated 1630. Not the Duke of Alva, Governor of the Netherlands. See Smith's Catalogue.	
	RUBENS...Sir Peter Paul...1577—1640.	
761	Tartars Hunting a Wild Bull . .	*Sir Wm. Fitzherbert, Bart.*
	JARDIN...Karel du...about 1625—1678.	
762	Landscape, Ruins, and Shepherdess . . .	*Rev. J. M. Heath.*
	RUBENS...Sir Peter Paul...1577—1640.	
763	Atalanta and Meleager 3.6 × 2.2	*Major Hill M. Leathes.*
	Purchased, about 1700, by Mr. William Leathes, at Brussels, many years British Minister at Brussels, and ancestor of the present owner.	
	VANDYCK...Sir Anthony...1599—1641.	
764	Portrait of Charles the First . . .	*Duke of Manchester.*
	BERCKHEYDEN...Gerard...1645—1693.	
765	The Quay, Scene in a Dutch city . .	*Sir G. Islay Campbell, Bart.*
	MAAS...Dirk...born, 1656.	
766	Fête Champêtre	*Dr. Jackson.*
	WATERLOO...Antoni...1618—1662.	
767	Forest Scene, with figures	*S. K. Maitwaring, Esq.*
	DOBSON...W...1610—1646.	
768	Portrait of Mistress Margaret Lemon . . .	*Earl Spencer.*
	SACHTLEVEN...Herman...1612—Still living 1682.	
769	Landscape	*Major Hill M. Leathes.*
770	Landscape	,, ,,
	BREUGHEL...Jan or Velvet...1568—1625.	
771	Vulcan and Venus, with landscape, animals, &c. . .	*Dr. Jackson.*
	VALKENBURG...Theodore...1675—1721.	
772	Dead Game, &c.	*C. Winn, Esq.*

— 769. [illegible]

No.		Contributed by
	VANDYCK...Sir Anthony...1599—1641.	
773	Portrait of Queen Henrietta Maria . . Daughter of Henry IV. of France. Wife of Charles I. of England. Born, 1625. Died, 1669. "Of the numerous portraits Vandyck painted of her, this is the most attractive. This picture was hung in Charles's bedroom."—Mrs. Jameson's *Galleries.*	*Her Majesty the Queen.*
	ELSHEIMER...1574—1620.	
774	The Betrayal of Christ	*Jacob Brett, Esq.*
	TERBURG...Gerard...1608—1681.	
775	Portrait of a Young Lady	*Wynn Ellis, Esq.*
	ELSHEIMER...Adam...1574—1620.	
776	A Landscape, with Repose of the Holy Family	*The Duke of Devonshire.*
	GRIMMER...J...born about 1510—alive 1540.	
777	The Interior of the Church of St. Jacques	*The Baron de Ferrierès.*
	DOU...Gerard...1613—1675.	
778	Violin Player	*Sir T. W. Holburne, Bart.*
	GONZALES COQUES...1618—1684.	
779	The Duet . . . . . Exhibited at the British Institution.	*Wynn Ellis, Esq.*
	LINT...Henry van (studio)...living in 1680.	
780	A Landscape, with Europa on the Bull . . .	*H. H. Gibbs, Esq.*
	MIEL...Jan, called also Bieke...1599—1664.	
781	Interior, Candlelight with Figures . .	*The Duke of Devonshire.*
	HALS...Frans...1584—1666.	
782	The Toper	*The Earl of Chesterfield.*
	RUYSDAEL...Jacob...about 1625—1681.	
783	Landscape	*J. T. Knowles, Esq., Junr.*
	GOYEN...Jan van...1596—1656.	
784	River Scene	*Mrs. Danby Vernon Harcourt.*
	VANDYCK...Sir Anthony...1599—1641.	
785	Portrait of Charles I., in three different positions Painted about 1637, for the purpose of being sent to Rome to Bernini the Sculptor, who made from it a bust in marble.	*Her Majesty the Queen.*
	VANDYCK...Sir A....1599—1641.	
786	Portrait of a Young Lady . .	*F. W. T. Vernon Wentworth, Esq.*
	VALKENBURG...Theodore...1675—1721.	
787	Still Life	*Dr. Jackson.*
	RUYSDAEL...Jacob...about 1625—1681.	
788	Forest Scene	*Wm. Fuller Maitland, Esq.*
	HOBBEMA...Minderhout or Meindert...1638—1709.	
789	A Wooded Scene. (Signed)	*The Duke of Devonshire.*

No.		Contributed by
	WOUVERMANS...Philip...1620—1668.	
790	Watering Horses near a Stalking . 18 X 13 in.	*The Duke of Devonshire.*
	Engraved by Cochin, in 1761, when in the Collection of Verbeckt. Since in those of Rousseau and Aved. No. 369 of Smith's Catalogue.	
	RUYSDAEL...Jacob...about 1625...1681.	
791	Haarlem Bleaching Grounds . . .	*J. T. Knowles, Esq., Jun.*
792	Landscape	*J. Walter, Esq.*
	SUSTERMANS...Juster...1597—1681.	
793	Portrait of a Knight of Malta . .	*Reginald Cholmondeley, Esq.*
	MARCELLIS, or MASSEUS...Otho...1613—1673.	
794	Moths and Butterflies	*S. K. Mainwaring, Esq.*
	HACKAERT...Jan...Born about 1635.	
795	View in a Wood, near the Hague . . .	*The Duke of Sutherland.*
	Figures by Van de Velde. From the Collection of M. Müller, of Amsterdam.	
	MAAS or MAES...Nicolas...1632—1693.	
796	Portrait of an Ecclesiastic	*E. A. Leatham, Esq.*
	CAPELLA...Jan van de...1635—1677.	
797	A Calm	*Mrs. Danby Vernon Harcourt.*
	GLAUBER...Johan Gottlieb...1646—1726.	
798	Landscape, with figures by Lairesse	*John Fleming, Esq.*
	VANDYCK...Sir Anthony...1599—1641.	
799	Portrait of the Painter, David Ryckaert .	*The Earl of Warwick.*
	Engraved by Neefs and others. No. 741 of Smith's Catalogue.	
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
800	Christ Disputing with the Doctors in the Temple	*Matthew Anderson, Esq.*
	Engraved by Hess. No. 77 of Smith's Catalogue.	
	WITTE...Emanuel de—1607—1692.	
801	Interior of a Church	*Dr. Jackson.*
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
802	Portrait of an Elderly Man, seated in a Chair . .	*Lord Scarsdale.*
	Engraved by R. Houston and Charles Phillips. No. 352 of Smith's Catalogue.	
	VANDYCK...Sir Anthony...1599—1641.	
803	The Earl of Northumberland in the Tower	*The Earl of Denbigh.*
	NEER...Aart van der...about 1619—still living 1691.	
804	Rotterdam during the Fair	*R. P. Nichols, Esq.*
	OS...Jan van...1744—1808.	
805	Flower Piece	*The Rev. Dr. Hodges.*
	RUYSDAEL...Jacob...about 1625—1681.	
806	Landscape	*Mrs. Matheson.*
	NEER...Aart van der...about 1619—still living 1691.	
807	A Moonlight Scene	*Wynn Ellis, Esq.*

No.		Contributed by
	VANDYCK...Sir Anthony...1599—1641.	
808	Portrait of Lady Gainsborough . . .	*G. D. W. Digby, Esq.*
	SCHALCKEN...Godfrey...1643—1706.	
809	Portrait of Rachel Ruysch, the flower painter .	*Baron de Ferrières.*
	FERG...Paul Francis...1689—1788-40.	
810	Landscape, with Ruins and figures	*John Rhodes, Esq.*
	KONINGH...P. de...1619—1689.	
810a	A Scene in Holland	*J. Whatman, Esq.*
	TENIERS...David, the younger...1610—1694.	
811	The Gallery of the Grand Duke of Tuscany	*Admiral Sir G. N. Broke-Middleton, Bart.*
	HONTHORST...Gerard (Gherardo dalle notti)...1592—1666-8.	
812	The Angel Releasing Saint Peter from Prison	*Sir G. Islay Campbell, Bart.*
	BREUGHEL...Jan or Velvet...1568—1625.	
813	Solomon and the Queen of Sheba . . .	*Richard Booth, Esq.*
	GLAUBER...Johan Gottlieb...1646—1726.	
814	Landscape, with nymphs bathing	" "
	The figures by Lairesse.	
	CHAMPAGNE.. Phillip de...1602—1674.	
815	Portrait of Madame de Longueville . .	*Alexander Barker, Esq.*
	VANDYCK...Sir Anthony...1599—1641.	
816	Study of a White Horse	*T. Gambier Parry, Esq.*
	POELEMBERG...Cornelius...1586—1660.	
817	Landscape, with Nymphs Bathing . .	*H. C. Meynell Ingram, Esq.*
	CALVART...Denis...1555—1619.	
818	Virgin and Child	*Sir T. W. Holburne, Bart.*
	FRANCK.	
819	Adoration of the Infant Christ	*Admiral Sir G. N. Broke-Middleton, Bart.*
	RUBENS...Sir Peter Paul...1577—1640.	
820	The Judgment of Paris	*Lord Chesham.*
	There is a print of the same size and subject, engraved when the picture was in the possession of Count Bruhl; and a similar picture, but somewhat smaller, is at Dresden. See Smith's Catalogue, No. 748. The composition in both differs from that of the picture in the National Gallery.	
	POELEMBERG...Cornelius...1586—1660.	
821	Landscape, with Nymphs and Satyrs dancing	*H. C. Meynell Ingram, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
822	Holy Family Reposing, with Child Angel offering Fruit	*Mrs. Morrison.*
	MAAS or MAES...Nicolas...1632—1693.	
823	Nurse and Child	*J. Heywood Hawkins, Esq.*
	UNKNOWN. 2.2X1.9	
824	Portrait of the Earl of Essex . .	*Major Hill M. Leathes.*
	Painted in 1563.	

Dated An: 1563
Æt. 28

No.		Contributed by
	HELST...Bartholomeus van der...about 1613—1670.	
825	Portrait of a Man	*J. Heywood Hawkins, Esq.*
	A VAN DER NEER...1619—1691.	
825a	Moonlight, River Scene	*J. Whatman, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
826	Landscape and Passing Storm . . .	*The Earl of Dartmouth.*
827	Sketch, in oil, for the Vision of the Red Dragon	*Edmund M. Blood, Esq.*
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
828	Head of an Old Man	*F. Cook, Esq.*
	JANSSENS...Abraham...born 1569.	
829	The Two Philosophers	*The Rev. Thomas Staniforth.*
	JORDAENS...Jacob...1593—1678.	
830	Finding the Tribute Money	*Colonel Morris.*
	From the Collection which Noel Desenfans purchased for the King of Poland.	
	LAIRESSE...Gerard de...1640—1711.	
830a	The Crowning of Solomon	*M. Anderson, Esq.*
	Engraved by the artist himself, in 1668.	

ON THE SCREEN.

	VANDERMYN...Herman...1684—1741.	
831	Death of Sophonisba 28×23 . .	*Major Hill M. Leathes.*
	RUYSDAEL...Solomon...1616...living in 1673.	
832	Landscape	*Mr. E Bates.*
	HONDEKOETER...Melchior de...1636—1695.	
833	Dead Birds, &c. Signed "A Mignon (1681)" . .	*The Earl Dudley.*
	VAN DE VELDE...Adrian...1639—1671.	
834	Landscape, and Cattle	*W. Ingham, Esq.*
	VAN DER VINNE...Vincent Laurence...1629—1702.	
835	The Temptation of Saint Anthony, signed with Monogram V.D.V., "Æscanius"	*S. Sharp, Esq.*
	RUBENS...Sir Peter Paul...1577—1640.	
836	The Jardin d'Amour	*Lord Houghton.*
	The sketch for the picture in the Dresden Gallery.	
	VERBOOM...circa 1620.	
836*	A Wooded Landscape	*L. Wetherburn, Esq.*
	MIREVELT...M....1567—1641.	
836a	Maurice, Prince of Orange	*R. P. Nichols, Esq.*
	FERG...P....1689—1738.	
836b	The Raising of Lazarus	*T. Eagland, Esq.*
	NEER...Aart van der...about 1619—still living 1691.	
837	Winter Scene	*Mrs. Matheson.*
	PALAMEDES...1604—1680.	
838	Musical Party	*Rev. J. Allan Charlton.*

§ 30. [illegible]

§ 31. [illegible]

No.		Contributed by
	BRECKELENKAMP...Guion van...Painted about 1670.	
839	Mistress and Servant . . . . . Signed and dated, 1664.	*J. Walter, Esq.*
	DUBOIS...Cornelius...lived about 1647.	
840	Dutch Landscape: The Dunes . . .	*Wm. Fuller Maitland, Esq.*
	HUYSUM...Jan van...1682—1749.	
841	Landscape, with figures	*Dr. De Mey.*
	STEEN...Jan...1626—1679.	
842	Interior of a Dutch Tavern	*R. P. Nichols, Esq.*
	HOLBEIN...Hans...1494-5—1543.	
842a	Portrait of a Man	*H. Holt, Esq.*

STAIRCASE AT ENTRANCE TO GALLERY C.

	VANDYCK...Sir Anthony...1599—1641.	
843	The Family of Charles the First . . . . . Copy by Old Stone. See No. 847.	*Lord Lyttelton.*
	BREUGHEL...Peter the Elder...1510—1567.	
844	Frost Piece	*The Lady Rolle.*
	RUBENS...Sir Peter Paul...1577—1640.	
845	Man in Armour	*Sir T. W. Holbourne, Bart.*
	TENIERS...David, the elder...1582—1649.	
846	Boors Revelling . . . . . Formerly in the Collection of King Louis Philippe.	*Johnson Brown, Esq.*
	HEMSKERCK...Egbert—1645—1704.	
846a	Interior: Figures and Dancing Dog . . .	*Major Hill M. Leathes.*
	VANDYCK...Sir Anthony...1599—1641.	
847	Family of Charles I. . . . . Copy by Old Stone.	*Sir G. N. Broke-Middleton, Bart.*
	VANDERMYN...Herman...1684—1741.	
848	Portrait of William Leathes, Ambassador at the Hague, and his Secretary	*Major Hill M. Leathes.*
	BEGA...Cornelius...1620—1664.	
849	A Culprit brought to Trial	*H. Savile, Esq.*
	UNKNOWN.	
850	Portrait of James the First	*Col. Tempest.*
851	Portrait of Prince Maurice	*Dr. Copland.*
	BREUGHEL...Jan or Velvet...1568—1625.	
852	Allegorical Subject, with many birds	*Dr. De Mey.*
	HONTHORST...Gerard (Gherardo dalle notti)...1592—1666-8.	
853	Judith and her Maid with the Head of Holofernes	*Miss Hartley.*
	UNKNOWN.	
854	Female Saint and Angels	*Mrs. Beresford Peirse.*
	DUCK, G.	
855	Dead Swan and Game	*Lord Lyttelton.*

No.		Contributed by
	RUYSDAEL...Jacob...about 1625—1681.	
856	Landscape, with figures. (Signed.) . . .	*Matthew Anderson, Esq.*
	ZEEMAN...B. 1612.	
857	Sea Piece	*The Lady Rolle.*
	HOBBEMA...Minderhout or Meindart...1638—1709.	
858	Landscape, and Figures	*T. Eagland, Esq.*
	BEGA...Cornelius...1620—1664.	
858a	Dutch Interior, and Figures	,, ,,
	MIEREVELT...Michael...1567—1641.	
859	Portrait of a Man in Armour	*Joseph Bonomi, Esq.*
	ROOS...Philip Rosa di Tivoli...1655—1705.	
860	Landscape and Cattle	*The Earl of Chesterfield.*
	WYCK...J....1640—1702.	
861	The Cannonier	*Earl of Dartmouth.*
	WOUVERMANS...Philip...1620—1668.	
862	Pillaging a Town	*Matthew Anderson, Esq.*
	See Smith's Catalogue, No. 235, Supplement.	
	CUYP...Albert...1605—Living in 1683.	
863	River Side, with Cattle	*J. Hope Barton, Esq.*
	VANDERMYN...Herman...1684—1741.	
864	Danae	*Major Hill M. Leathes.*
	LAER...Peter Van...1615—1674.	
865	Landscape and Cattle	*J. W. Faulkner, Esq.*
	Purchased by the present owner, in 1825, from the Cavaliere Bellanti, of Sienna.	
	MOUCHERON...Frederick...1633—1686.	
866	Landscape	*The Lady Rolle.*
	LINT...Peter van...1609—living in 1675.	
867	The Baptism of Our Lord	*Johnson Brown, Esq.*
	RUBENS...Sir Peter Paul.. 1577—1640.	
868	A Boar Hunt	*J. Brett, Esq.*
	The animals by Snyders.	
	UNKNOWN.	
869	Waterfowl	*The Lady Rolle.*
	VANDERMYN...Herman...1684—1741.	
870	Portrait of Carteret Leathes (In the Lobby.)	*Major Hill M. Leathes.*
	LORME..de..Painted about 1650.	
871	Interior of a Church	*The Earl of Warwick.*
	RUYSDAEL...Solomon...1616—living in 1673.	
872	Winter Scene	*W. Ingham, Esq.*
	VANDYCK...Sir Anthony...1599—1641.	
873	Charles the Second and his Sister . .	*The Duke of Sutherland.*

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No.		Contributed by
	TENIERS...David, the elder...1582—1649.	
874	Dutch Merry-making, with the May-pole . .	*John Fleming, Esq.*
	HOLBEIN..Hans..1494-5—1543.	
875	Portrait of Hans Bodmer	*Matthew Anderson, Esq.*
	HEYDEN..Jan van der...1637—1712.	
876	Fair in Market Place	*Capt. Templer.*
	OPSTAL...Gasper James van...1660—1714.	
877	Interior of a Palace, with Representations of Pictures, &c. . . . . From the Beckford Collection.	*John Rhodes, Esq.*
	VANDYCK...Sir Anthony...1599—1641.	
878	Portrait of Charles the First . . .	*Major Hill M. Leathes.*
	VANDERMYN...Herman...1684—1741.	
879	Saint Paul Writing by Candlelight . .	,, ,,
	UNKNOWN.	
880	Portrait of General Monk	*Col. Tempest.*
	POTTER..Paul..1625—1654.	
881	Portrait of P. Potter, and his Young Bull . . .	*Lord Wenlock.*
	WEENIX..Jan Baptiste..1620—1660.	
882	Dead Game	*J. Walter, Esq.*
	UNKNOWN.	
883	Portraits of a Gentleman, in a black dress, with a Lady and two Children in a garden.	*Admiral Sir G. N. Broke-Middleton, Bart.*
	VANDYCK...Sir Anthony...1599—1641.	
884	Unfinished Portrait of a Young Man.	*University Galleries, Oxford.*
	UNKNOWN	
885	Female Portrait, said to be that of Jane Seymour .	*H. Savile, Esq.*
	LIEVENS..Jan..1607—1663.	
886	Portrait of Johanna Vroots	*Joseph Bonomi, Esq.*
	UNKNOWN.	
887	Virgin and Child, enthroned, and Saints . .	*Captain Templer.*
	DROOGSLOOT, J. C....Painted 1616-60.	
888	Villagers Regaling	*James Pulleine, Esq.*
	SUSTERMANS..Justus..1597—1681.	
889	Portrait of a Senator . . .	*Reginald Cholmondeley, Esq.*
	VANDYCK...Sir Anthony...1599—1641.	
890	Portrait of a Lady	*J. W. Faulkner, Esq.*
	Copy after Vandyck, made about fifty years since by the brother of the contributor.	
	UNKNOWN.	
891	Portrait of a Lady of the 17th Century .	*F. W. T. Wentworth, Esq.*

No.		Contributed by
	VANDERMYN...Herman...1684– 1741.	
892	Venus and Cupid	*Major Hill M. Leathes.*
	REMBRANDT...Van Rhyn...1606 or 7—1669.	
893	Dr. Deeman demonstrating from the Dead Subject	*H. D. Owen, Esq.*
	STORCK...Abraham...1650—1708 or 12.	
894	Sea Piece	*John Fleming, Esq.*
	JARDIN...Karel du..about 1625—1678.	
895	Peter Denying Christ	*J. Walter, Esq.*
	MORE...Sir Antonio...1518—1588.	
896	Portrait Bust	*J. Whatman, Esq.*
	ROTTENHAMER...1564—1606.	
897	Last Judgment	*A. Stowe, Esq.*
	CUYP...Albert...1605—Living in 1683.	
898	A View of Dort . . . . . See No. 98, Smith's Catalogue.	*Matthew Anderson, Esq.*
	ASSELYN...1610—1660.	
899	Landscape Views and Figures	*Rev. J. M. Heath.*
	JANSSENS...1590—1665.	
900	Study of a Head	*T. Eagland, Esq.*
	PALTHE...Gerard Jan...1681—1750.	
901	Portrait of Princess Sophia Dorothea of Zell .	*Mr. E. Bates.*
	WILLEBORTS...Boschaert...1613—1656.	
902	Peace: an Allegory	*The Duke of Sutherland.*

For Central Gallery, Old Masters, beginning No. 2901, see page 143.

BRITISH PAINTERS IN OIL.

GALLERIES D AND E.

It would be out of place in a Catalogue to enter into any disquisition as to the comparatively modern rise of pictorial art in Great Britain. It is enough simply to state, that whilst other European countries had long been famous in this branch of civilization, England was comparatively inactive. Whatever the cause may have been, want of ability could have hardly been the primary one, judging from the productions of the Mediæval period and of the present time. Yet, it is nevertheless true that, as regards painting, we owe our later inspiration to foreign masters. Holbein, Vandyck, Lely, and other well-known names—the models on which our earlier artists formed themselves—bespeak a foreign and not a native motive power, and whatever was done by our countrymen was mostly in portraiture, founded on these models, until the advent of Hogarth, Reynolds, and Gainsborough (the three great masters of English art) gave a distinctive character to our School. Various interesting examples of these artists will be noticed in gallery D. George Morland, a purely English painter of great natural ability, is also well illustrated; and the diploma pictures from the Royal Academy, or pictures presented by artists on their election as Royal Academicians, serve to show the progress of art from the early part of the century almost to the present day. Most of those who visit the present Exhibition will remember the first appearance of the Pre-Raphaelite School, and the revolution which it undoubtedly effected in English art; the name was not particularly appropriate, for its two main characteristics, a close study of nature and very minute finish, had characterised the productions of various individual painters and even of certain schools, especially among the Flemish and Dutch, subsequent to Raphael. Its primary features were, however, earnestness of purpose and careful workmanship, two qualities which were of the highest importance for our artists to cultivate, led away as they had been by the clever and sketchy productions of men whose genius alone could give value to such half-executed works. The more objectionable features of the school were of only transient duration, and a very beneficial result is discernible both in the practice of landscape and figure subjects, by the amount of thought and labour now required from all who desire to take a high place in art.

After having seen Gallery D, the visitor proceeds again on the terrace till he reaches Gallery E, which contains principally the works of Living artists, and returning to the terrace, will proceed to Gallery F (Foreign artists).

J. B. W.

BRITISH DECEASED PAINTERS IN OIL.

No.	GALLERY D.	CONTRIBUTED BY
	W. TAVERNER...Died 1772.	
1001	LANDSCAPE, with figures . . .	*The Royal Institution of Liverpool.*
	B. FLESSHIER...Painted about 1675.	
1002	PORTRAIT OF LUCY BARLOW, *alias* WALTERS, Mother of the Duke of Monmouth . . . . . No. 313 of the Althorp Catalogue.	*Earl Spencer.*
	R. WALKER...circa 1655.	
1003	PORTRAIT OF THE ARTIST	*Taylor Institute, Oxford.*
	R. WILSON, R.A....1714—1782.	
1004	AN ITALIAN LANDSCAPE	*J. H. Barton, Esq.*
	THOS. GAINSBOROUGH, R.A....1727—1788.	
1005	A ROCKY LANDSCAPE; Sheep in the Foreground	*The Duke of Sutherland.*
	F. ZUCCARELLI, R.A....About 1710—1788.	
1006	LANDSCAPE AND FIGURES	*The Lady Rolle.*
	MYTENS...Daniel...Painted before 1630.	
1007	PORTRAIT OF SIR H. SPELMAN	*The Royal Society.*
	JOSHUA RHODES...of Leeds...1782—1855.	
1008	FRUIT	*W. R. Cass, Esq.*
	M. GARRARD...1561—1635.	
1009	PORTRAIT OF LUCY HARRINGTON, Countess of Bedford	*A. Barker, Esq.*
	W. DOBSON...1610—1646.	
1010	JOHN LYTTELTON, Eldest Son of Sir Thos. Lyttelton .	*Lord Lyttelton.*
	CORNELIUS JANSEN...Born about 1590, died 1665.	
1011	PORTRAIT OF A GENTLEMAN	*Lord Ravensworth.*
	UNKNOWN.	
1012	PORTRAIT OF HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON	*G. D. W. Digby, Esq.*
	UNKNOWN.	
1013	PORTRAIT OF SELWYN	*Col. Carew.*
	W. DOBSON...1610—1646.	
1014	THOMAS LYTTELTON, Second Son of Sir Thos. Lyttelton .	*Lord Lyttelton.*
	SIMON VERELST...1664—1710.	
1015	PORTRAIT OF NELL GWYNNE	*Lord Bolton.*
	SIR P. LELY...1617—1680.	
1016	THE PRINCESS MARY, AS DIANA . . .	*Her Majesty the Queen.*
1017	PORTRAIT OF LADY DENHAM	*Earl Spencer.*

No.		Contributed by
	JOSHUA RHODES...of Leeds...1782—1855.	
1018	Landscape with Figures	*W. R. Cass, Esq.*
	SIR B. GERBIER...1591—1667.	
1019	Portrait of Richd. Wiseman	*Royal College of Surgeons.*
	WOOTTON...John...Painted about 1720.	
1020	Landscape, with Horses and Figures	*Lord Lyttelton.*
	IBBETSON...J. C....1759—1817.	
1021	Tam o' Shanter	*J. Rhodes, Esq.*
	NOLLEKENS...Joseph Francis...1706—1748.	
1022	The Fortune Teller	*Duke of Devonshire.*
	ALLAN RAMSAY...1709 or 13—1784.	
1023	Portrait of Charles, Eighth Lord Cathcart .	*Earl Cathcart.*
	SIR J. REYNOLDS, R.A....1723—1792.	
1024	Portrait of a Lady as Diana	*J. W. Faulkner, Esq.*
	SIR H. RAEBURN, R.A....1756—1822.	
1025	Portrait of John Robinson	*University of Edinburgh.*
	ANGELICA KAUFFMAN, R.A...1742—1807.	
1026	Armida	*Col. the Hon. C. S. Vereker.*
	UNKNOWN.	
1027	Portrait of Mrs. Templer	*Captain Templer.*
1028	Portrait of Sir Joshua Reynolds . . .	*G. Phillips, Esq.*
	SIR J. REYNOLDS, P.R.A...1723—1792.	
1029	Portrait of Marchioness of Thomond, in a Hat and Feathers	*J. R. Gwatkin, Esq.*
	G. ROMNEY, R.A...1734—1802.	
1030	Portrait of Lord Feversham	*Earl of Dartmouth.*
	THOS. GAINSBOROUGH, R.A...1727—1788.	
1031	Landscape	*J. H. Hawkins, Esq.*
	SIR J. REYNOLDS, R.A....1723—1792.	
1032	Portrait of the Marchioness of Hertford.	*Sir John Ramsden, Bart.*
	J. ZOFFANY...1735—1772.	
1033	Portrait of Moody, in the Part of Father Foigard	*Earl of Charlemont.*
	ANGELICA KAUFFMAN, R.A...1742—1807.	
1034	Portrait of the Artist, holding a palette . .	*Rev. J. E. Waldy.*
	SIR J. REYNOLDS. R.A....1723—1792.	
1035	Portrait of Nelly O'Brien	*Wynn Ellis, Esq.*
	G. ROMNEY...1734—1802.	
1036	Portrait of Hannah Milnes, Sister of Sir R. S. Milnes	*Lord Houghton.*
	UNKNOWN.	
1037	Portrait of Elizabeth Tempest	*Colonel Tempest.*
	SIR P. LELY...1617—1680.	
1038	Portrait of Nell Gwynne	*Col. Carew.*

No.		Contributed by
	SIR THOMAS LAWRENCE.	
1039	Portrait of Admiral J. Markham	*Col. Markham.*
	MARY BEALE...1632—1697.	
1040	Portrait of the Earl of Sandwich	*Col. Tempest.*
	JOHN HOPPNER...1759—1810.	
1041	Portrait of a Lady, wearing a broad-brimmed hat	*B. Marlay, Esq.*
	G. ROMNEY...1734—1802.	
1042	Portrait of Lady Feversham	*Earl of Dartmouth.*
	THOS. GAINSBOROUGH, R.A....1727—1788.	
1043	Portrait of Himself	*The Royal Academy.*
1044	Portrait of a Girl, in a Straw Hat	*Sir W. Fitzherbert, Bart.*
1045	Portrait of the Duchess of Cumberland	*Lord Wenlock.*
	WILLIAM COLLINS...1788—1847.	
1046	Study of Birds	*J. H. Hawkins, Esq.*
	SIR J. REYNOLDS, P.R.A....1723—1792.	
1047	Head of a Boy	*J. G. Marshall, Esq.*
1048	His own Portrait as a Young Man	*J. R. Gwatkin, Esq.*
	JOS. HIGHMORE...1692—1780.	
1049	Portrait of a Lady	*Jas. Nicholson, Esq.*
	SIR J. REYNOLDS, P.R.A....1723—1792.	
1050	The Strawberry Girl (Lord Carysfort's Picture)	*J. H. Clancy, Esq.*
1051	Portrait of Lady Powis Henrietta Antonia Herbert	*Earl Powis.*
1052	His own Portrait at an advanced Age	*J. R. Gwatkin, Esq.*
1053	The Laughing Girl	*Rd. Johnston, Esq.*
	G. ROMNEY...1734—1802.	
1054	Portrait of the First Baron Bolton	*Lord Bolton.*
	SIR J. REYNOLDS...1723—1792.	
1055	Portrait of Dorothy, Duchess of Portland	*F. W. T. Vernon Wentworth, Esq.*
1056	Portrait of Kitty Fisher	*Sir W. Fitzherbert, Bart.*
1057	A Family Group, with a Young Lady Playing on the Spinnet	*H. B. Beaumont, Esq.*
	SIR G. KNELLER...About 1648—1723.	
1058	Portrait of Lady Paulett	*Lord Bolton.*
	HENRY MORLAND...Died 1797.	
1059	Portrait of the Duchess of Argyll ("The Pretty Washerwoman")	*Lord Halifax.*
	GEO. MORLAND...About 1764—1804.	
1060	Landscape and Figures	*J. Hargreaves, Esq.*
	E. PRICE OWEN	
1061	The Rescue	*H. D. Owen, Esq.*
	JOHN WOOTON...Died 1765.	
1062	Hunting Scene.	*Duke of Sutherland.*
	GEO. MORLAND...About 1764—1804.	
1063	Interior of a Farmhouse	*J. Hargreaves, Esq.*

No.		Contributed by
	C. R. LESLIE, R.A....1794—1859.	
1064	Prince Henry before Falstaff	*Hy. Vaughan, Esq.*
1065	Sketch for the Picture of Sancho Panza, in the Apartment of the Duchess . . . . . Now in the Vernon Collection.	" "
1066	Christ and the Pharisees	" "
1067	Portrait of Miss Leslie	*F. P. Rickards, Esq.*
	A. W. DEVIS...1711—1817.	
1068	Portrait of Admiral Peter Rainier . .	*W. S. Halliday, Esq.*
	GEO. SMITH (of Chichester)...1714—1766.	
1069	Landscape—Evening	*H. F. Holt, Esq.*
	THOS. GAINSBOROUGH, R.A....1727—1788.	
1070	Portrait of Two Little Girls	*The Rev. Dr. Hodges.*
	E. PRICE OWEN.	
1071	Figures on the Sea Coast	*H. D. Owen, Esq.*
	J. CROME...1769—1821.	
1072	Slate Quarries	*F. Maitland, Esq.*
	THOS. HUDSON...1701—1779.	
1073	Portrait of Miss Carew	*Col. Carew.*
	SIR THOS. LAWRENCE, P.R.A....1769—1830.	
1074	Portrait of Col. David Markham	*Col. Markham.*
	J. P. DE LOUTHERBOURG, R.A....1740—1812.	
1075	Landscape and Cattle	*The Royal Academy.*
	SIR THOS. LAWRENCE, P.R.A....1769—1830.	
1076	Portrait of the Countess of Wilton . . .	*Earl of Wilton.*
	GEO. ROMNEY...1734—1802.	
1077	Portrait of the Hon. Mrs. Damer . .	*The Duke of Richmond.*
	P. NASMYTH...1786 or 7—1831.	
1078	Portrait of Burns, the Poet	*Col. Burns.*
	J. WILSON, Senr....1774—1855.	
1079	Blackwall Reach	*Dr. Wright.*
	R. B. DAVIS...1782—1854.	
1080	Sir Roger de Coverley Going out Hunting .	*J. G. Frith, Esq.*
	HORACE HONE...Died 1825.	
1081	A Piping Boy	*J. H. Hawkins, Esq.*
	T. C. HOFLAND...1777—1843.	
1082	Shipwreck, off the Coast of Scarborough . .	*The Duke of Sutherland.*
	For this picture, which was exhibited at the British Institution in 1814, Hofland was awarded a premium of 100 guineas.	
	GEO. MORLAND...About 1764—1804.	
1083	Landscape and Figures	*J. Hargreaves, Esq.*
	SIR J. REYNOLDS, P.R.A....1723—1792.	
1084	Sketch of Portrait of the Rev. Mr. Mudge	*J. R. Gwatkin, Esq.*

No.		Contributed by
	W. HOGARTH...1697 or 8—1764.	
1085	Portrait of Major Gardiner . . .	*W. S. Halliday, Esq.*
	C. R. LESLIE, R.A....1794—1859.	
1086	Study for the Picture of Lady Jane Grey and Lord Guildford	*Hy. Vaughan, Esq.*
	W. HOGARTH...1697 or 8—1764.	
1087	Portrait of James Gibbs, the Architect . .	*St. Martin's-in-the-Fields.*
	SIR J. REYNOLDS, P.R.A....1723—1792.	
1088	Portrait of the Countess of Sutherland .	*The Duke of Sutherland.*
	W. HOGARTH...1697 or 8—1764.	
1089	The Decapitation of St. John	*W. R. Drake, Esq.*
	W. HOGARTH...1697 or 8—1764.	
1090	Portrait of Himself, painting the Comic Muse . .	*W. Adye, Esq.*
	R. WILSON, R.A....1714—1782.	
1091	Landscape—Solitude	*R. P. Nichols, Esq.*
	G. BARRET, R.A....1728—1784.	
1092	Landscape and Cattle	*Col. the Hon. C. S. Vereker.*
	W. HOGARTH...1697 or 8—1764.	
1093	Sketch, for a Picture of the Feast of Herod . .	*D. R. Drake, Esq.*
	R. WILSON, R.A....1714—1782.	
1094	View of Rome	*Captain Templer.*
	W. ETTY, R.A....1787—1849.	
1095	The Bather	*Jos. Gillott, Esq.*
	M. LAROON...1653—1705.	
1096	The Marriage of the Duke of Montagu . .	*Rev. J. E. Waldy.*
	SIR G. H. BEAUMONT...1753—1827.	
1097	Landscape, with an Old Tower	*Duke of Sutherland.*
	B. BARKER...1776—1838.	
1098	Landscape	*Earl of Dartmouth.*
	W. HOGARTH...1697 or 8—1764.	
1099	The Gate of Calais	*Earl of Charlemont.*
	GEO. ROMNEY...1734—1802.	
1100	Portrait of Lady Milnes, wife of Sir R. T. Milnes .	*Lord Houghton.*
	W. R. BIGG, R.A....1755—1828.	
1101	An English Cottage	*The Royal Academy.*
	J. OPIE, R.A....1761—1807.	
1102	Portrait of Nollekens—the Sculptor . . .	*D. C. Nichols, Esq.*
	Painted for Mary Moser, R.A.; and at her death given to Mrs. Nichols, mother of the present owner.	
	THOS. GAINSBOROUGH, R.A....1727—1788.	
1103	Portrait of Mrs. Garrick	*Rev. Dr. Hodges.*
	G. BARRET, R.A....1728—1784, and **S. GILPIN**...1733—1807.	
1104	Landscape, with Brood Mare and Foals. Animals by Gilpin	*J. S. Mansford, Esq.*

No.		Contributed by
	G. ROMNEY, R.A....1734—1802.	
1105	Portrait of a Lady . . . . . From the Rev. Mr. Trimmer's Collection.	*J. H. Anderdon, Esq.*
	H. SINGLETON...1766—1839.	
1106	Nelson Boarding the San Joseph . . .	*J. G. Frith, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
1107	The Meeting of the Waters (Junction of Thames and Medway)	*Jos. Gillott, Esq.*
	R. WILSON, R.A....1714—1782.	
1108	Landscape, with the Family of Niobe . .	*Sir Geo. Armytage, Bart.*
	W. BIRD...1772—1819.	
1109	Tristram Shandy	*Earl Spencer.*
	G. ROMNEY, R.A....1734—1802.	
1110	Lady Hamilton, as "Cassandra"	*Lord Taunton.*
	W. HOGARTH...1697 or 8—1764.	
1111	Portrait of the Duke of Devonshire . . .	*Lord Chesham.*
1112	The Lady's Last Stake . . . . . Painted for the First Earl of Charlemont, and presented to him by Hogarth. Lord C. presented the painter with 100 guineas. The letter acknowledging this munificence is in the possession of the present Lord Charlemont.	*Earl of Charlemont.*
	SIR THOS. LAWRENCE, P.R.A....1769—1830.	
1113	Portrait of the Countess of Derby (Miss Farren)	*Earl of Wilton.*
	W. MULREADY, R.A.....1786—1863.	
1114	Old Cottages	*Rev. T. M. Raven.*
	T. STOTHARD, R.A....1787—1821.	
1115	Cupid Bound	*H. Vaughan, Esq.*
	J. N. RHODES...of Leeds...1809—1842.	
1116	Boy Going to the Hayfield	*J. Shackleton, Esq.*
	SIR W. BEECHEY, R.A....1753—1839.	
1117	Portrait of Mrs. Merry, with a Dog . .	*Major Hill M. Leathes.*
	J. S. COTMAN...About 1780—1843.	
1118	Barges in a River Scene	*W. F. Maitland, Esq.*
	J. C. IBBETSON...Died 1817.	
1119	Farm-Scene, with Pigs, Donkeys, &c. . . .	*Captain Preston.*
1120	Interior of a Stable, with Pigs	" "
	R. WILSON, R.A....1714—1782.	
1121	Landscape—Lake of Albano	*Matthias Smith, Esq.*
	JOSHUA SHAW...Born 1776.	
1122	Landscape and Figures . .	*Sir T. W. Holburne, Bart.*
	GEO. MORLAND...About 1764—1804.	
1123	A Winter Scene	*C. Warner, Esq.*

No.		Contributed by
	W. MULREADY, R.A....1786—1863.	
1165	The Widow	*W. Holdsworth, Esq.*
	("So mourned the Dame of Ephesus her love."	
	W. ETTY, R.A....1787—1849.	
1166	The Storm	*The Royal Institution of Manchester.*
	W. MULREADY, R.A....1786—1863.	
1167	Interior of a Cottage	*Her Majesty the Queen.*
	SIR D. WILKIE, R.A....1785—1841.	
1168	Blind Man's Buff	,, ,,
1169	Sketch for Blind Man's Buff	*Wynn Ellis, Esq.*
	W. MULREADY, R.A... 1786—1863.	
1170	The Wolf and the Lamb	*Her Majesty the Queen.*
	SIR D. WILKIE, R.A....1785—1841.	
1171	The Penny Wedding	,, ,,
	J. M. W. TURNER, R.A....1775—1851.	
1172	The Burning of the Houses of Parliament	*J. G. Marshall, Esq.*
	D. ROBERTS, R.A.....1796—1864.	
1173	Ruins, at Baalbec, in Syria	*The Royal Academy.*
	W. MULREADY, R.A....1786—1863.	
1174	The Village Buffoon	,, ,,
	W. ETTY, R.A.....1787—1849.	
1175	The Last Judgment	*J. Whitworth, Esq.*
	W. COLLINS, R.A....1788—1847.	
1176	Boys Fishing	*Miss Atherton.*
	T. S. GOOD.	
1177	The Singing Lesson	*J. Pulleine, Esq.*
	W. HOGARTH...1697 or 8—1764.	
1178	Lady Byron	*H. Harvey, Esq.*
	J. CONSTABLE, R.A....1776—1837.	
1179	The Lock	*The Royal Academy.*
	HY. LIVERSEEGE...1803—1832.	
1180	The Enquiry	*J. Hick, Esq.*
	J. WILSON, Senr....1774—1855.	
1181	North Berwick Law	*Dr. Wright.*
	A. L. EGG, R.A....1816—1863.	
1182	Edmond, Returned from the Wars . . .	*R. Brocklebank, Esq.*
	B. BARKER.	
1183	Landscape: Welsh Scenery	*J. Rainey, Esq.*
	W. J. MULLER...1812—1845.	
1184	Lake Scene	*J. G. Livingston, Esq.*

No.		Contributed by
	J. PHILIP, R.A.	
1185	Resting from the Dance	*A. Collie, Esq.*
1186	The Senorita	*Earl Fitzwilliam.*
	A. L. EGG, R.A....1816—1863.	
1187	Esmond, Knighted by Beatrix	*Thos. Fairbairn, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
1188	Wrecks and Moonlight on the Sea Shore	*W. Ellis, Esq.*
	R. WILSON, R.A....1714—1782.	
1189	Temple of Clytumnus, Italy	*J. H. Hawkins, Esq.*
	HY. LIVERSEEGE...1803—1832.	
1190	Lucy Ashton	*J. Hick, Esq.*
	W. ETTY, R.A....1787—1849.	
1191	Venus Attended by her Satellites	*H. D. Owen, Esq.*
	D. ROBERTS, R.A.....1796—1864.	
1192	Edinburgh	*F. W. Cosens, Esq.*
	R. WILSON, R.A....1714—1782.	
1193	Landscape—Sunset	*The Right Hon. W. E. Gladstone.*
	W. ETTY, R.A....1787—1849.	
1194	Portrait of a Boy in a Blue Dress	*Rev. J. E. Waldy.*
	W. COLLINS, R.A....1788—1847.	
1195	Boys Trying on a Fisherman's Boots	*W. Marshall, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
1196	Conway Castle, North Wales	*T. Gilbert, Esq.*
	J. CROME...1769—1821.	
1197	An Old Tower near Norwich	*Rd. Johnson, Esq.*
	THOS. GAINSBOROUGH, R.A....1727—1788.	
1198	Landscape and Cattle—Evening	*J. S. Maneford, Esq.*
	SIR C. L. EASTLAKE, P.R.A....1793—1865.	
1199	Hagar and Ishmael	*H. C. Marshall, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
1200	View near Lucerne	*Edward Groom, Esq.*
	J. N. RHODES...of Leeds...1800—1842.	
1201	"Turned Out"	*L. Wetherburn, Esq.*
	D. ROBERTS, R.A.....1796—1864.	
1202	Interior of St. Peter's, at Rome; original sketch painted on the spot	*H. Bicknell, Esq.*
	W. COLLINS, R.A....1788...1847.	
1203	Rustic Hospitality	*W. Marshall, Esq.*
	W. ETTY, R.A....1787—1849.	
1204	The Three Graces	*J. Singleton, Esq.*

No.		Contributed by
	D. COX...1783—1859.	
1205	A Mountain Scene	*Miss Miller.*
	F. DANBY, R.A....1793—1861.	
1206	Landscape and Figures	*Rd. Johnston, Esq.*
	J. PHILIP, R.A....1817—1867.	
1207	The Widow	*Earl Fitzwilliam.*
	W. COLLINS, R.A....1788—1847.	
1208	Figures at a Convent Door	*W. Marshall, Esq.*
	R. WILSON, R.A....1714—1782.	
1209	L'Anconetta in the Lagunes	*J. H. Hawkins, Esq.*
	T. S. GOOD.	
1210	Ocular Demonstration	*Jas. Pulleine, Esq.*
	SIR A. W. CALLCOTT, R.A....1779—1844.	
1211	An Italian Lake	*W. Marshall, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
1212	Embarkation of George the Fourth from Ireland	*Angus Holden, Esq.*
	W. ETTY, R.A....1787—1849.	
1213	A Naiad Gathering Flowers in the Garden of the Hesperides	*W. Bowman, Esq.*
	J. PHILIP, R.A....1817—1867.	
1214	Faith	*A. Collie, Esq.*
	W. J. MULLER...1812—1845.	
1215	A Watermill and Bridge	*W. Holdsworth, Esq.*
	TOM BARKER (of Bath)...1769—1847.	
1216	Portrait of Himself	*Sir T. W. Holburne, Bart.*
	GEO. LANCE...1802—1864.	
1217	The Fable of the Peacocks and the Jackdaw	*H. D. Owen, Esq.*
	W. HILTON, R.A....1786—1839.	
1218	The Rape of Ganymede	*The Royal Academy.*
	C. STANFIELD, R.A....1798—1867.	
1219	"Homeward Bound"	*Ben Lockwood, Esq.*
	J. RALSTON.	
1220	Boats in a Squall	*M. P. Calvert, Esq.*
	P. NASMYTH...1786 or 7—1831.	
1221	Landscape	*R. Tennant, Esq.*
	C. R. LESLIE R.A....1794—1859.	
1222	Sketch	*H. D. Owen, Esq.*
	W. J. MULLER...1812—1845.	
1223	Interior of Elizabethan House, at Barnes	*Hy. Tomlinson, Esq.*
1224	Mont Blanc	*J. J. Broadbent, Esq.*

No.		Contributed by
	J. F. HERRING, SEN.	
1225	The Farmyard	*R. Tennant, Esq.*
	***J. M. W. TURNER, R.A.**...1775—1851.	
1226	The Mouth of the Thames	*Earl Grosvenor.*
	A. L. EGG, R.A....1816—1863.	
1227	Buckingham Rebuked	*W. Holdsworth, Esq.*
	C. STANFIELD, R.A....1798—1867.	
1228	Hurst Castle, Isle of Wight	*A. W. Lyon, Esq.*
	W. J. MULLER...1812—1845.	
1229	At Lynmouth, Devonshire	*Hy. Mason, Esq.*
	COPLEY FIELDING...About 1788—1855.	
1230	Wharfedale, with Bolton Abbey in the distance	*J. G. Livingston, Esq.*
	C. STANFIELD, R.A....1798—1867.	
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1235	Morning after a Night of Dissipation	,, ,,
1236	A Music Party in the Countess's Dressing-room	,, ,,
1237	The Visit to the Quack Doctor	,, ,,
1238	The Duel	,, ,,
1239	The Death of the Countess	,, ,,
	P. J. DE LOUTHERBOURG, R.A....1740—1812.	
1240	The Battle of the Nile	*J. G. Frith, Esq.*
	J. D. GLASS.	
1241	"The Last Return from Duty." The Duke of Wellington coming from the Horse Guards	*The Duke of Wellington.*
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1242	The Battle of the First of June	*J. G. Frith, Esq.*
	T. PHILLIPS, R.A.	
1243	Venus and Adonis	*The Royal Academy.*
	A. L. EGG, R.A....1816—1863.	
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1250	Portrait of Oliver, Saint John . . . Chief Justice of the Parliament A.D. 1664.	*The Duke of Manchester.*
	J. SEYMOUR...1800—1836.	
1251	A Hunter	*J. H. Hawkins, Esq.*
	SIR G. KNELLER...About 1648—1723.	
1252	Portrait of Lady Trelawney, Wife of Bishop Trelawney	*Sir J. S. Trelawney, Bart.*
	SIR G. KNELLER...About 1648—1723.	
1253	Portrait of Handel	*E. Dearle, Esq.*
	E. PRICE OWEN.	
1254	Landscape and Bridge	*H. D. Owen, Esq.*
	W. HOGARTH...1697 or 8—1764.	
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	JAMES WARD, R.A....1769—1859.	
1256	Ludlow Castle	*Thos. Fairbairn, Esq.*
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	UNKNOWN.	
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	M. DAHL...1656—1743.	
1261	Portrait of Elizabeth Trelawney (1697) . .	*Sir J. Trelawney.*
	J. JACKSON, R.A.....1778—1831.	
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	W. DOBSON...1610—1646.	
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	SIR G. KNELLER...About 1648—1723.	
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1294	Sea Piece	" "
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	"'Sir!' roared out the Dean, as the boy flung the game on the floor, without removing his hat or speaking a word, 'is that the way to enter a room? I must teach you a lesson. Here, sir, we will change places; take my chair. . . . . My master presents his compliments to Dean Swift, and asks his acceptance of this game. . . . Now, sir, what would you do?' Boy: 'Eh, faith! I'd give him half-a-crown.'"—*Life of Dean Swift.*	
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1485	Schevelling "Pincks" Running the Anchor off Yarmouth	*The Royal Academy.*
	ATKINSON GRIMSHAW.	
1486	The Seal of the Covenant	*Edw. Simpson, Esq.*
1487	The Heron's Haunt	" "
	J. FAULKNER BIRD.	
1488	Cleopatra	*The Artist.*
	ABEL HOLD.	
1489	Sketch of a Young Donkey	*E. Bowman, Esq.*
	J. ROBERTS.	
1490	View of the Menai Straits	*The Artist.*

MODERN FOREIGN ARTISTS.

GALLERY F.

Nowhere is the effect of early and scientific instruction more to be remarked than in the productions of modern European art, and especially that of France, when compared with those of our own country. With us, everyone works out his own way, proceeds in his own path, and seeks to render his individuality most marked, without much regard to the lessons and advice of those who have gone before him. In the end, no doubt, this is the right course, as being the one most calculated to produce originality and to demand a close study of nature; but we have to pay the penalty arising from a want of knowledge, and of that discipline which is as essential to success in art as in war. Artistic education may be said to be at a low ebb in this country, whilst in other lands it produces, from mediocre ability, the very highest possible results, owing to the schools opened by the greatest artists, who direct in person the progress of their pupils, and give them all the aid of their valuable experience.

Painting in France, after its decay in the eighteenth century, rose in a new form under the Empire, and under the leadership of David produced works of great power, but of a conventional style, founded on classic models not calculated to withstand the growing desire for originality and love of Nature, fostered by all the teaching and the spirit characteristic of the age.

The "Classic" and "Romantic" schools formed themselves into two hostile camps, but the struggle was a brief one, though fierce and bitter in spirit. Without mentioning those great artists who held an intermediate position, the names of Géricault, Delaroche, Delacroix, Decamps, Scheffer, Vernet, and a host of others hardly less famous, bear witness to the complete triumph of genius over the restrictions sought to be imposed on it. In modern times, one name, however, of the classic school should be held in the highest esteem. Ingres has produced works of a completeness and beauty never, perhaps, surpassed, and which are distinguished by a learning and refinement of taste of the very highest description. A similar contest took place in Germany; but neither the schools of Munich in the south, nor of Dusseldorf in the north, allied as they were with the great names of Cornelius, Schnorr, Bendemann, &c., nor the religious reaction under Overbeck's leadership, could alter that current of individuality which becomes more and more characteristic of art throughout Europe, and of which an extraordinary and most valuable series of fine works of art from all European countries bore, last year, ample and satisfactory witness at the International Exhibition of Paris.

This is the first time that a really important series of works showing the state of pictorial art in Europe has been formed in this country, except in the metropolis; and a comparison of the pictures here exhibited with those in Gallery E will serve to illustrate the merits and faults of each style of art respectively: only premising that some of the finest of our own productions are to be seen in the English Gallery, whilst the great works of the first foreign artists can only be seen in their own countries, where many are executed on a grand scale in numerous public buildings.

On descending this staircase the visitor arrives at the collection of British Water-Colour Drawings, Gallery G.

J. B. W.

No.	GALLERY F.	Contributed by
	VERLAT...Chs. (Belgian).	
1701	Deer Hunting	*Baron de Ferrières, J.P.*
	BODOM...E. (Norwegian).	
1702	A Norwegian Landscape	*Capt. The Hon. F. Egerton.*
	LAMBINET ..Emile. (French).	
1703	The Approaching Storm	*McLaren, Esq.*
	SCHENK. (German).	
1704	Sheep	*Jas. Ashbury, Esq.*
	TRAYER...Jean Baptiste Jules. (French).	
1705	Examining the Work	*Mrs. Smith.*
	BROWNE...Mdme. Henrietta. (French).	
1706	A Monk of the Brotherhood of Charitable Instructors	*Royal Institution, Manchester.*
	MULLER...E. (French).	
1707	Marie Antoinette in her Cell before her Execution	*Sir Wm. A. Rose.*
	PROTAIS...A. (French).	
1708	The Evening after the Battle . .	*H.R.H. The Duke d'Aumale.*
	FRERE...Edouard. (French).	
1709	Interior (Children Warming themselves) . .	*Wm. Ramsden, Esq.*
	PROTAIS...A. (French).	
1710	The Morning before the Attack . .	*H.R.H. The Duke d'Aumale.*
	HËYLIGERS...A. F. (Dutch).	
1711	A Charivari Concert	*Arnold Baruchson, Esq.*
	ESCOSURA...Ignace de Leon. (Spanish).	
1712	Lady Sitting for her Portrait . . .	*Mons. Durand Ruel.*
	LIES...Joseph. (Belgian).	
1712a	Columbus explaining to the Queen of Spain his theory of the State of America	*E. Crawford, Esq.*
	LEHMANN...Rudolph. (German).	
1713	La Lavendeja, Washing Girl at Terraisna .	*John C. Bowring, Esq.*
	SERRURE...Auguste. (Belgian).	
1714	The Chess Party	*C. L. Collard, Esq.*
	VAN SCHANDEL...Petrus. (Dutch).	
1715	A Market Scene	*George Hodgson, Esq.*
	MOREAU...Charles. (French).	
1716	The Tired-out Beggar	*C. J. Clay, Esq.*

No.		Contributed by
	COUTURIER...P. C. (French).	
1716a	Outside of a Farm	*James Kitson, Esq.*
	BAUGNIET...Charles. (Belgian).	
1717	Preparing for Morning Walk	*J. Bulteel, Esq.*
	SERRURE....Auguste. (Belgian).	
1718	Sale in the Town (China Auction) . . .	*James Ashbury, Esq.*
	TROYON...Constant. (French).	
1719	Going to the Farm	*John Pender, Esq.*
	VAN HAANEN...Remi. (Dutch).	
1720	The Brook	*The Rt. Hon. Earl Fitzwilliam, K.G.*
	KNARREN...Pierre. (Belgian).	
1721	The Lecture	*James S. Forbes, Esq.*
	BURGERS...H. J. (Dutch).	
1721a	Young Girl Reading	*Joseph Harris, Esq.*
	DUVERGER...Theophile Emmanuel. (French).	
1722	Grandpapa's Birthday.	*John Mitchell, Esq.*
	COOMANS...Miss Celestine. (French).	
1723	The Castle	*Wm. Oliver Dodgson, Esq.*
	CALAME...Alexander. (Swiss).	
1724	The Welle and Wetterhorn, from Rosenlaui, Switzerland	*A. Fairbairn, Esq.*
	BECKER...Charles. Berlin. (German).	
1725	Reading the Will of a Lady du Moyen-Age	*W. Heydemann, Esq.*
	FRERE...Edouard. (French).	
1726	Interior of a French Peasant's Cottage . .	*Hugh Mason, Esq.*
	LE POITTEVIN...Eugène. (French).	
1726a	The Country Postman	*Joseph Harris, Esq.*
	DUVERGER...Theophile Emmanuel. (French).	
1727	The Truant	*Henry Mason, Esq.*
	COOMANS...Miss Celestine. (French).	
1728	The Windmill	*Wm. Oliver Dodgson, Esq.*
	WIDER...(Roman).	
1729	Child Preaching at the Ara Cœli, Rome .	*John C. Bowring, Esq.*
	GENTZ...W. (German).	
1730	Grand Caravan Encampment . . .	*W. Heydemann, Esq.*
	PINELLI...Auguste de. (Swiss).	
1731	The Murder of Rizzio	*Fredk. Turner, Esq.*

"Ruthven rose from a sick bed to take part in the assassination of the unfortunate Rizzio. Returning to the Queen's apartment, where the table had been upset in the struggle, and afterwards replaced, he sunk into a seat and asked for wine. Mary Stuart indignantly protested against his insolence. Ruthven replied—'I am ill!'" &c.—*Histoire de Marie Stuart.*—M. Dargaud.

No.		Contributed by
	BIERSTADT...A. (American).	
1732	View of the Wetterhorn and Valley of Grindelwald, Switzerland	*The Artist.*
	KNAUS...Ludwig. (German).	
1733	Village Politicians	*Bernard Liebert, Esq.*
	DESHAYES...Eugène. (French).	
1734	View in Switzerland	*H. Fielder, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1735	Scotch Sheep and Lambs	*H. P. Hughes, Esq.*
	LIES...Joseph. (Belgian).	
1736	The Pursuit of the Huguenots Fleeing from the Persecution, time of Charles IX. . . .	*J. M. Smith, Esq.*
	CAROLUS...F. (Belgian).	
1737	The Interruption	*Wm. Smith, Esq.*
	VAN SCHANDEL...Petrus. (Dutch).	
1738	The Last Bid—(Scene in Holland)	*James Ashbury, Esq.*
	MICAS...Mdlle. (French).	
1738a	Partridges in a Wood	*Sir Wm. A. Rose.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1739	Scotch Sheep	*Fred. M. Williams, Esq.*
	ARY SCHEFFER. (French).	
1740	The Prince of Talleyrand . . .	*H.R.H. The Duke d'Aumale.*
	CAROLUS...F. (Belgian).	
1741	The Officer's Widow	*H. Fielder, Esq.*
	TROYON...Constant. (French).	
1742	Pastoral Scene	*C. Butler, Esq.*
	SCHAEFELS...Hendrick. (German).	
1743	Isabella, Infante of Spain, carrying away the First Prize of the Archery Meeting at Brussels, in the year 1621	*James Ashbury, Esq.*
	LAMORINIERE...François. (Belgian).	
1744	The Pond, Burnham Beeches	*C. J. Durrant, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1745	Two Goats in a Stable	*James S. Forbes, Esq.*
	BONHEUR...François-Auguste. (French).	
1746	Cattle and Sea Shore, Coast of Normandy . .	*Wm. Richards, Esq.*
	VERLAT...Chs. (Belgian).	
1747	Le Bout de L'Oreille et le Bout de la Queue	*Baron de Ferrières, J.P.*
	VERVEER...(Dutch).	
1748	View of Dordrecht	*James S. Forbes, Esq.*
	DIX, C. F.	
1748a	Schooner ashore in the Grêve de la Ville, Sark	*The Artist.*
	SCHLESINGER...Henri-Guillaume. (German).	
1749	A Lady in Pink Dress	*Ben Lockwood, Esq.*

No.		Contributed by
	BONHEUR...Mdlle. Marie-Rosa. (French.)	
1750	Landais Peasants' Return	*David Price, Esq.*
	TIDEMAND...A. (Norwegian).	
1751	The Neighbour's Visit	*James Cowan, Esq.*
	VAN SCHANDEL...Petrus. (Dutch).	
1752	Waiting for Custom	*John Hick, Esq.*
	PECRUS...Charles. (French).	
1753	Ladies of the Court Reading to Charles I. .	*Fred. Turner, Esq.*
	PLASSAN...Antonio Emile. (French).	
1754	The Morning Toilet	*Edward Salt, Esq.*
	LIES...Joseph. (Belgian).	
1755	The Laundry, Antwerp	*James S. Forbes, Esq.*
	DE BRAEKELEER...Henri. (Belgian).	
1756	A Nursery Garden	*S. Montagu, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French).	
1757	Changing Pasture	*David Price, Esq.*
	WILLEMS...Florent. (Belgian).	
1758	My Own Fortune	*James S. Forbes, Esq.*
	VAN KUYCK...(Belgian).	
1759	Interior of Stable	*Cruger Miles, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French.)	
1760	The Alarm—A Misty Morning	*David Price, Esq.*
	SCHLESINGER...Henri-Guillaume. (German).	
1761	A Greek Girl	*D. S. Carnagie, Esq.*
	WALDORP, A. (Dutch.)	
1762	The Moerdyk	*James S. Forbes, Esq.*
	CAMPHAUSEN...W. (German).	
1763	Zietten in Sight of Vienna	" "
	After the battle of Molwitz, on the 10th of April, 1741, when the whole Austrian country was laid open by the army of Frederick the Second, Zietten, the daring Colonel of Hussars, dashed to Stockeran, the next stage to Vienna, and from the heights of Eisamberg pointed out to his jolly horsemen the gates of the old city of Emperors. Where the news spread, it caused a sudden panic (a "Spanish fright"), and the whole population fled to the frontiers of Hungary, until the King, having elsewhere to go, was obliged to give up his project of attacking Vienna, and recall Zietten.	
	VAN MOER...J. B. (Belgian).	
1764	Castle of Belem, (Portugal) . .	*H. M. the King of the Belgians.*
	BROWNE...Mdme. Henrietta. (French).	
1765	A Sister of Mercy	*Wm. Bowman, Esq.*
	VAN KUYCK...(Belgian).	
1766	Stable Scene	*Cruger Miles, Esq.*
	RUIPEREZ...Luis. (Spanish).	
1767	The Chess Players	*T. H. Burnett, Esq.*

No.		Contributed by
	LASSALLE...Louis. (French).	
1768	The Sledge	*James S. Forbes, Esq.*
	CALAME...Alexander. (Swiss).	
1769	Lake of the Four Cantons	,, ,,
	ACHENBACH...André. (German).	
1770	Fishing Boats on Sea Coast	*Henry Wilson, Esq.*
	POST...Mdlle. C. De. (Swedish).	
1771	Fishing Village in Flanders	*Liverpool Free Library.*
	ARY SCHEFFER. (French).	
1772	Christ's Entombment	*Thomas Ashton, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1773	The Alarm	*James Ashbury, Esq.*
	VAN SCHANDEL...Petrus. (Dutch).	
1774	Vegetable Stall, Holland	*W. T. Marriott, Esq.*
	HEILBUTH...Ferdinand. (Dutch).	
1775	The Absolution of the Venial Sin at St. Peter's, Rome	*Ernest Gambart, Esq.*
	FLAMM...Albert. (German).	
1776	Bay of Naples	*Joseph Harris, Esq.*
	HERMANN...Ludwig. (German).	
1777	Dutch Haven	*C. J. Longcroft, Esq.*
	ARY SCHEFFER. (French).	
1778	Le Roi de Thule (Première pensée) . .	*Madme. Marjolin Scheffer.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1779	Sheep and Fowls	*James S. Forbes, Esq.*
	ALMA TADEMA. (Dutch).	
1780	Tarquinius Superbus before Galba . .	*Ernest Gambart, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French).	
1781	Morning in the Highlands (Water-colour drawing)	*Walter Dunlop, Esq.*
	SALENTIN. (German).	
1782	The Foundling	*James S. Forbes, Esq.*
	SLINGENEYER...E. (German).	
1783	Michel Angelo watching over the Sick Bed of his Servant	*S. Montagu, Esq.*
	ACHENBACH...Oswald. (German).	
1784	A Street in Gennazzano (Italy) . . .	*Thomas Emsley, Esq.*
	BAUGNIET...Charles. (Belgian).	
1785	Guilt and Innocence	*Robert Blair, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French).	
1786	A Scottish Raid (Water-colour drawing) . .	*A. W. Lyon, Esq.*
	CERMAK...Jaroslav. (Danish).	
1787	Wa[illegible]herd	*T. H. McConnell, Esq.*

1786 Sold at Christies map. 1733 for £1837. 10. to Northeimer.

No.		Contributed by
	CARAUD...Joseph. (French).	
1788	The Ladies of St. Cyr, performing at Versailles before Louis XIV. and Madame de Maintenon (Racine as prompter)	*Arnold Baruchson, Esq.*
	SIEGERT...A. (Belgian).	
1789	The Surprise	*Edward Salt, Esq.*
	LEYS...Le Baron Henri. (Belgian).	
1790	The Reception	*Ernest Gambart, Esq.*
	VAN HOVE...Victor. (Belgian).	
1791	The Goldsmith's Wife	*Joseph Craven, Esq.*
	HERZOG...Hermann. (German).	
1792	Cataracts in Norway	*J. Harrison, Esq.*
	BIERSTADT...A. (American).	
1793	Scene in the Western Prairies of America . . The Indian tents belong to a tribe called Sioux.	*The Artist.*
	ACHENBACH...André. (German).	
1794	Schevening, near Hague	*James S. Forbes, Esq.*
	KOEKKOEK...H. (Dutch).	
1795	Dutch River Scene, Hauling in the Net . .	*Edwd. Fleet, Esq.*
	SCHAMPHELEER...Edmond De. (Belgian).	
1796	An Autumn Afternoon, Brussels	*The Artist.*
	LASSALLE...Louis. (French).	
1797	Wood Gatherers	*Henry Mason, Esq.*
	AUFRAY...Joseph Athanase. (French).	
1798	The Truant	*R. G. Clarke, Esq.*
	LEU...Adolphe. (German).	
1799	A Norwegian Fiord	*Arnold Baruchson, Esq.*
	SCHREYER...Adolphe. (German).	
1800	Horses Frightened at Fire	*Ernest Gambart, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1801	On the Watch	*Joseph Harris, Esq.*
	SCHOLTEN...H. J. (Dutch).	
1802	The Last Moments of Lady Jane Grey . .	*Joseph Craven, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1803	Cows and Sheep	*Baron de Ferrières, J.P.*
	LASSALLE...Louis. (French).	
1804	Returning Home.	*George Hodgson, Esq.*
	BEAULIEU...Anatole de. (French).	
1805	Way to the Desert, Abd-el-Kader at Biskara (Africa)	*Arnold Baruchson, Esq.*
	GERARD...François. (French).	
1806	Napoleon I.	*Sir W. Stirling Maxwell.*
	LEHMANN...Rudolph. (German).	
1807	A Serenade in the Piazza Barberina, Rome	*H.R.H. The Prince of Wales.*

No.		Contributed by
	ISABEY. (French).	
1808	The Market Place at Honfleur	*C. Butler, Esq.*
	VERSCHUUR...W. (Dutch).	
1809	The Waggon Team	*Bailey Langhorn, Esq.*
	LIER...A. (German).	
1810	Morning	*C. E. Thornhill, Esq.*
	DUVERGER...Theophile Emmanuel. (French).	
1811	Sealing the Letter	*Wm. Oliver Dodgson, Esq.*
	VERSCHUUR...W. (Dutch).	
1812	The Halt	*John Hick, Esq.*
	TIDEMAND...A. (Norwegian).	
1813	The Result of a Single Combat in a Norwegian Hut	*Alfred Morrison, Esq.*
	STEVENS...Alfred. (Belgian).	
1814	Palm Sunday	*E. S. Lassen, Esq.*
	VAUTIER...Benjamin. (Swiss).	
1815	The Critical Moment	*A. B. Foster, Esq.*
	BOURGES...Mdlle. Leonide-Pauline-Elise. (French).	
1816	Winding up Skein	*Wm. Oliver Dodgson, Esq.*
	VERSCHUUR...W. (Dutch).	
1817	A Flemish Farm	*John Hick, Esq.*
	DUVERGER...Theophile Emmanuel. (French).	
1818	The Student	*Wm. Oliver Dodgson, Esq.*
	LIER...A. (German).	
1819	Night	*C. E. Thornhill, Esq.*
	DUBASTY...Adolphe-Henri. (French).	
1820	Strolling Players	*Sir Wm. A. Rose.*
	LEU...Adolphe. (German).	
1821	A Norwegian Landscape	*The Honble. Capt. F. Egerton.*
	BONHEUR..François-Auguste. (French).	
1822	Landscape and Sheep	*Robert Crofts, Esq.*
	ACHENBACH...André. (German).	
1823	View in Sweden, Norway	*A. B. Foster, Esq.*
	KINDERMANS...J. (Belgian).	
1824	Village of Rohanne, near Spa, on the River Amblève .	*The Artist.*
	FICHEL...Eugène. (French).	
1825	The Parting	*E. S. Lassen, Esq.*
	VAN SCHANDEL...Petrus. (Dutch).	
1825a	Selling Oranges	*Joseph Harris, Esq.*
	TEN KATE...Hermann. (Dutch).	
1826	Reading the News	*James S. Forbes, Esq.*
	SCHLESINGER...Henri-Guillaume. (German).	
1827	Lady, Costume Louis XV.	*C. L. Collard, Esq.*

No.		Contributed by
	VAN HOVE AND WILLEMS...(Belgian).	
1828	The Toilet	*James S. Forbes, Esq.*
	MARCHAL...Charles François. (French).	
1829	A Statute Fair in Alsace, France	*E. Benzon, Esq.*
	KOEKKOEK....B. C. (Dutch).	
1830	The Calm	*Joseph Craven, Esq.*
	MAZZOLINI...G. (Roman).	
1830a	Maternal Affection	*John C. Bowring, Esq.*
	SCHLESINGER...Henri-Guillaume. (German).	
1831	A Spanish Senorita	*W. Asquith, Esq.*
	MADOU...(Belgian).	
1832	A Rat Hunt	*H.M. the King of the Belgians.*
	VERSCHUUR...W. (Dutch).	
1833	Stable Scene (Grooming Horses)	*Edwd. Fleet, Esq.*
	LEHMANN...Rudolph. (German).	
1834	Waiting for the Convent Dole	*E. Benzon, Esq.*
	BOSSUET...F. (Belgian).	
1835	The Old Town of Placencia, in Spain, with the Ruins of the Alcazaba, or the Caliph's Palace	*The Artist.*
	GUDE...(Norwegian).	
1836	Landscape and Figures (Ploughing) . . .	*Henry Wilson, Esq.*
	LEYS...Le Baron Henri. (Belgian).	
1837	Interior of a Flemish Inn, with Fiddler .	*Baron de Ferrières, J.P.*
	VERSCHUUR...W. (Dutch).	
1838	Horses in Stable	*John C. Bowring, Esq.*
	KOLLER...Guillaume. (Belgian).	
1839	First Interview of Faust and Marguerite .	*Wm. Gilstrop, Esq.*
	FOLINSGBY...G. F. (Bavarian).	
1840	Queen Elizabeth Writing Her Answer to Sir Walter Raleigh	*David S. Cargill, Esq.*
	Sir W. R.—"Fain would I climb, But that I fear to fall!" * * * * * *The Queen.*—"If thy heart fail thee, Do not climb at all."	
	GEROME. (French).	
1840a	Phryne before the Tribunal	*J. H. Schroeder, Esq.*
	TISSOT...James. (French).	
1841	Young Luther at Church	*Chas. Waring, Esq.*
	ACHENBACH...Oswald. (German).	
1842	The Afterglow in Italy	*James S. Forbes, Esq.*
	DUVERGER...Theophile Emmanuel. (French).	
1843	The Pet of the Family	*R. G. Clarke, Esq.*
	PLASSAN...Antonio Emile. (French).	
1844	The Bath	*Wm. Holdsworth, Esq.*

No.		Contributed by
	CALAME...Alexander. (Swiss).	
1845	Pine Trees	*James S. Forbes, Esq.*
	LIES...Joseph. (Belgian).	
1846	The Sentinel	*Fredk. Turner, Esq.*
	ESCOSURA...Ignace de Leon. (Spanish).	
1847	Conversation	*Sir Wm. Anderson Rose.*
	DUVERGER...Theophile Emmanuel. (French).	
1848	Broken Eggs	*James S. Forbes, Esq.*
	WIESCHEBRINK. (German).	
1849	The Threatened Punishment	*F. W. Cosens, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1850	Interior of a Flemish Stable	*H. W. F. Bolokow, Esq.*
	SCHREYER...Adolphe. (German).	
1851	A Czikos Catching a Foal	*Ernest Gambart, Esq.*
	GALLAIT...Louis. (Belgian).	
1852	Reading Sentence of Death on Counts Egmont and Horn	*H.M. the King of the Belgians.*
	The Flemish patriots, Counts Egmont and Horn, were executed on the 5th of June, 1568. The figure standing on the right of the picture is Egmont, behind whom is the Bishop of Ypres, who, after hearing the confession of Egmont, was so persuaded of his innocence that he went to the Duke of Alva and begged him to stay the execution. Alva refused; and the revolt which the execution caused freed the Netherlands from the tyranny of Spain. Count Horn is seated.	
	BROWNE...Mme. Henrietta. (French).	
1853	The Sick Child	*T. H. Burnett, Esq.*
	SEIGNAC...Paul. (French).	
1854	The Little Miscreants	*R. G. Clarke, Esq.*
	SCHREYER...Adolphe. (German).	
1855	Storm	*J. C. Bowring, Esq.*
	BONHEUR...François-Auguste. (French).	
1856	Sheep and Sea Side	*Wm. Gilstrop, Esq.*
	TRAYER...Jean Baptiste Jules. (French).	
1857	Holding Skein	*Ben Lockwood, Esq.*
	RUIPEREZ...Luis. (Spanish).	
1858	Card Players	*C. Waring, Esq.*
	VERNET...Horace. (French).	
1859	Mustapha	*Charles Hargitt, Esq.*
	FRERE...Edouard. (French).	
1860	Woman Warming Child's Feet	*Henry Mason, Esq.*
	LEVY...Emile. (French).	
1861	Le Vertige	*Mons. Durand Ruel.*
	SI[illegible] (German).	
1862	Th[illegible]	*Arnold Baruchson, Esq.*

No.		Contributed by
	JONES...A. R. (Belgian).	
1863	Pony and Sheep	*Edmund Potter, Esq.*
	FOLINSGBY...G. F. (Bavarian.)	
1863a	First Interview of James I. King of England with Ann of Denmark . . . . . From all accounts, Ann was surprised by the King, who had discovered her in the depths of Norwegia. Leaving his escort, he presents himself to his bride in travelling attire.	*Andrew Holtz, Esq.*
	PEYROL...Juliette Bonheur. (French).	
1864	A Family of Turkeys	*Chas. Hargitt, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French).	
1865	A Family of Deer Crossing the Summit of the Long Rocks (Forest of Fontainebleau) .	*H. W. F. Bolckow, Esq.*
	SCHOLTEN...H. J. (Dutch).	
1866	Convalescent	*James S. Forbes, Esq.*
	VAN MUYDEN...(Swiss).	
1867	An Evening at Albano	*Arnold Baruchson, Esq.*
	BLES...David. (Dutch).	
1868	. . . . . Qu' il parait bien nourri ! quel vermillon, quel teint ! Le printemps dans sa place sur son visage est peint. Cependant à l' entendre, il se soutient à peine. Il eut encore hier la fièvre et la migraine, Et sans les prompts secours qu' on prit soin d' apporter Il serait sur son lit peut-être à tremblotter ; Mais de tous les mortels, grâce aux dévotes âmes, Nul n' est si bien soigné qu' un directeur de femmes. *Boileau.* Satire X^ième^.	*James S. Forbes, Esq.*
	PEYROL...Juliette Bonheur. (French).	
1869	Fowls, in a Landscape	*Chas. Hargitt, Esq.*
	JONES...A. R. (Belgian).	
1870	Sheep and Lamb	*Edmund Potter, Esq.*
	LEVY...Emile. (French).	
1871	Crossing the Brook	*Mons. Durand Ruel.*
	FRERE...Edouard. (French).	
1872	The Reprimand	*H. W. F. Bolckow, Esq.*
	GRONLAND...T. (Danish).	
1873	A Choice Dessert	*Bailey Langhorn, Esq.*
	HERMANN...Ludwig. (German).	
1874	Abbeville	*A. Mackay, Esq.*
	DYCKMANS...Joseph Lawrens. (Belgian).	
1875	Fast Asleep (Le luron fait le laron) . . .	*J. C. Bowring, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French).	
1876	Meadow Land in France	*W. Holdsworth, Esq.*
	FERRANDIZ...Bernardo. (Spanish).	
1876a	The Fair Medallion	*J. M. Smith, Esq*
1876b	Waking	,, ,,

No.		Contributed by
	FRERE...Edouard. (French).	
1877	Feeding Dolly	*James S. Forbes, Esq.*
	HERMANN...Ludwig. (German).	
1878	River Scene, Rudesheim	*A. Mackay, Esq.*
	ARY SCHEFFER. (French).	
1879	Paolo and Francesca	*The Hon. Capt. F. Egerton (Bridgewater Gallery).*
	HANSEN...H. (Danish).	
1880	Knights' Hall in the Palace of Fredericksborg, near Copenhagen, burnt down in 1851	*Baron de Ferrières, J.P.*
	FRERE...Charles Theodore. (French).	
1881	Coffee House at Galata, Constantinople	*The Artist.*
	SCHREYER...Adolphe. (German).	
1882	Arab Horseman at Fountain	*C. Waring, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1883	Sheep—Sea Side	*J. J. Broadbent, Esq.*
	SCHLESINGER...Henri-Guillaume. (German).	
1884	Rest	*Edward Salt, Esq.*
	LEYS...Le Baron Henri. (Belgian).	
1885	A Fair in a Dutch Village	*Lord Benholm.*
	DUVERGER...Theophile Emmanuel. (French).	
1886	Village Girls' School and Sister of Mercy	*Henry Wilson, Esq.*
	ALMA TADEMA. (Dutch).	
1887	The Armourer's Shop (Rome, time of Augustus)	*Ernest Gambart, Esq.*
	SCHLESINGER...Henri-Guillaume. (German).	
1888	Labour	*Edward Salt, Esq.*
	TEN KATE...Hermann. (Dutch).	
1889	Rich and Poor (Dives and Lazarus)	*James S. Forbes, Esq.*
	KOEKKOEK...B. C. (Dutch).	
1890	A Land Storm, the river Moselle in the distance	*Baron de Ferrières, J.P.*
	NORDGREN...A. (Swedish).	
1891	Sunset in Norway	*Mrs. Smith.*
	HILDEBRANT...E. (German).	
1892	Bay of Drontheim, Norway	*W. Heydemann, Esq.*
	HIDDEMAN...F. (German).	
1893	The Quartett	*John Foster, Esq.*
	CAMPOTOSTO...Henry. (Belgian).	
1894	The First Bath	*James S. Forbes, Esq.*
	LAMORINIERE...François. (Belgian).	
1895	Marsh Lands in Belgium	,, ,,
	CHAPLIN...Charles. (French).	
1896	Castle of Cards	*C. Waring, Esq.*

B/g. Johnson and his picture by R. Schaffer at Sir J. Pender's - he bought it.

No.		Contributed by
	SCHLESINGER...Henri-Guillaume. (German).	
1897	Girl Thinking	*Joseph Craven, Esq.*
	ROBLES...Juan. (Spanish).	
1898	The Farm, Aranjuez	*F. W. Cosens, Esq.*
	HILDEBRANT...E. (German).	
1899	The Retreat, a Stormy Day	*Joseph Crossley, Esq.*
	FRERE...Edouard. (French).	
1900	The Contrast	*John Mitchell, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1901	Highland Sheep among Heather and Stones	*Wm. Jones Lloyd, Esq.*
	FERRANDIZ...Bernardo. (Spanish).	
1902	La Milicia	*F. W. Cosens, Esq.*
	LIES...Joseph. (Belgian).	
1903	The Rendezvous	*J. Bulteel, Esq.*
	VERBOECKHOVEN...Eugene. (Belgian).	
1904	"Auld Lang Syne"	*Wm. Jones Lloyd, Esq.*
	RUIPEREZ...Luis. (Spanish).	
1905	Chess Players	*Wm. Richards, Esq.*
	TROYON...Constant. (French).	
1906	Going Home (Evening)	*Henry Wilson, Esq.*
	CASTELHAUS...(Spanish).	
1907	Spanish Brigands	*E. Crawford, Esq.*
	SCHERWOOD...Voldemar. (Russian).	
1908	The Village Letter Writer	*Th. McConnell, Esq.*
	ARY SCHEFFER. (French).	
1909	My Favourite (Girl and Cat)	*E. A. Leatham, Esq.*
	TROYON...Constant. (French).	
1910	Unloading Boats (Low Water)	*Thomas Creswick, Esq., R.A.*
	CHAPLIN...Charles. (French).	
1911	An Early Study	*T. P. Rickards, Esq.*
	SWERTSCHKOW...Nicholas. (Russian).	
1912	H.R.H. The Prince of Wales and the Emperor of Russia in a Sledge (Winter Scene)	*H.R.H. the Prince of Wales.*
	PLASSAN...Antonio Emile. (French).	
1913	The Lecture	*Sir Wm. A. Rose.*
	FICHEL...Eugène. (French).	
1915	Indifference	*Thomas Creswick, Esq., R.A.*
	FRERE...Edouard. (French).	
1916	Wood Gatherers	*H. W. F. Bolckow, Esq*

No.		Contributed by
	SPRINGER...C. (Dutch).	
1917	Church and Marketplace of Zwolle in Holland In the convent in the distance, Thomas à Kempis spent sixty-four years of his life, and wrote his *Imitation of Christ*.	*Baron de Ferrières, J.P.*
	MAGAUD...C. A. (Dutch).	
1918	The Musicians	*George Hodgson, Esq.*
	BROMEIS...A. (Swiss).	
1919	The Baths of Corbara, near Rome . . .	*H. Fielder, Esq.*
	GALLAIT...Louis. (Belgian).	
1920	Art and Liberty	*Lewis Pocock, Esq.*
	CAMPOTOSTO...Henry. (Belgian).	
1921	Bird's Nest	*Hugh Mason, Esq.*
	BONHEUR...Mdlle. Marie-Rosa. (French).	
1922	Les Paturages	*Wm. Holdsworth, Esq.*
	COOMANS...Joseph. (French).	
1923	En Coupable (or Confusion)	*James S. Forbes, Esq.*
	PLASSAN...Antoine Emile. (French).	
1924	The Duet	*Thomas Creswick, Esq., R.A.*
	SCHOLTEN...H. J. (Dutch).	
1925	The Pets (Lady and Doves)	*H. Fielder, Esq.*
	VERBOECKHOVEN AND VAN HOVE. (Belgian).	
1926	Children Feeding Chickens	*James S. Forbes, Esq.*
	DESHAYES...Eugène. (French).	
1927	A Swiss Cottage	*H. Fielder, Esq.*
	VAN LUPPEN. (Dutch).	
1928	Scene in Forest of Fontainebleau . . .	*Cockburn Hood, Esq.*
	LAMORINIERE...François. (Belgian).	
1929	Avenue in Belgium and Cattle	*James S. Forbes, Esq.*
	RIEDEL...A. (Roman).	
1930	Morning Star	*John C. Bowring, Esq.*
	ROBERT...Louis Leopold. (French).	
1931	The Pifferari at Home	*P. H. Howard, Esq.*
	BOUTON...Le Chevalier.	
1932	Interior of the Debtors' Prison, Paris . .	*H. F. Holt, Esq.*
	VILLAREAL. (Spanish).	
1933	The whole Scene of a Bull Fight . .	*The Earl of Clarendon.*
	KOEKKOEK...B. C. (Dutch).	
1934	Winter Scene	*Lord Benholm.*
	KLUYVER. (Dutch).	
1935	Forest Scene near Utrecht. (Figures by C. Springer)	*Baron de Ferrières, J.P.*

No.		Contributed by
	GATTI—Cavalière Annibale. (Italian).	
1936	Leonardo da Vinci at the Court of Ludovico Sforza, Duke of Milan (surnamed "Il Moro") .	*R. McTear, Esq.*
	The Duke honoured and munificently patronised art and men of genius. He is seated on the left with his consort, the beautiful Beatrice d'Este. In the centre of the picture Leonardo da Vinci, painter, sculptor, architect, engineer, musician, and author, is represented playing on a musical instrument of his own invention. Among those around him may be noted Calcondilla, the celebrated Greek; the Florentine poet, Bellinzioni; Fra Paciolo, the restorer of mathematics; Visconti Gasparo, the poet; Barbaro, the Venetian ambassador; Piatti, Gaffario, and other eminent musicians and savants; Vittoria Colonna, ladies of the court, &c. The portraits are from authentic sources; and the costumes and accessories were obtained by special permission of the king, from the Museum of Antiquities in Florence.	
	HILLINGFORD...R. (Roman).	
1937	The Last Night of the Carnival . . .	*John C. Bowring, Esq.*
	ADEMOLLO...Cavalière Carlo. (Italian).	
1938	The Parting of Ugo Bassi from his Sister, after being sentenced to be shot by the Austrian Court-Martial at Bologna	*R. McTear, Esq.*
	"Ugo Bassi—'Garibaldi's priest,' as he was affectionately called—was chaplain to the Italian army during the siege of Rome, and was described by General Garibaldi as 'highly distinguished for great merit, of unblemished moral character, of a noble heart and benevolent disposition, and of high rank for popular eloquence; such a man, indeed, as Italy cannot produce without the labour of ages.' He accompanied Garibaldi and his wife and Ciceroacchio, in their flight after the fall of Rome; and leaving the General attending on his dying wife, Anita, fell into the hands of a patrol of Croats, who conducted him to Bologna, where he was condemned to be shot by the Austrian Court-Martial, presided over by General Gorgoski. On receiving his sentence, his sister rushed into his arms in an agony of grief, when Bassi, who was quite calm, thus addressed her:—'Do not be afflicted, my dear sister. My mission is accomplished. I die innocent, for I never bore arms against the Emperor, to whom I owed no duty, and against whom I have committed no crime. But I have assisted the dying in the field and have never denied help to my wounded enemies!' He then turned to the officer of the guard, and said, 'My crime is yours, for I have faithfully served my country, as you do your sovereign!' He was then removed in chains; and Bedini, the Pope's nuncio at Bologna, ordered that, as Bassi had been an ordained priest, those parts which had been 'consecrated' should be 'desecrated.' And thus was added one of the noblest names to the immortal roll of martyrs for Italian freedom and unity!"	
	OUDRY...J. B. (French).	
1939	The Death of the Wolf	*H.R.H. The Duke d'Aumale.*
1940	The Death of the Fox	" " "
	LE BRUN...Madme. (French).	
1941	Lady Hamilton as a Bacchante	*J. Hope Barton, E*

No.		Contributed by
	VOLKHART...W. (German).	
1942	The Interview of Charles IX. with Coligny .	*Henry Fielder, Esq.*
	BODOM...E. (Norwegian).	
1943	View in Norway	*Henry Wilson, Esq.*
	KOEKKOEK...H. (Dutch).	
1944	A Heavy Storm Approaching	*The Rt. Hon. Earl Fitzwilliam, K.G.*
	VAN HAANEN...Remi. (Dutch).	
1945	Winter Scene in Holland . . „ „ . „	
	KOEKKOEK...H. (Dutch).	
1946	A Calm . . . . . „ „ „	
	YVON...Adolphe. (French).	
1947	The Retreat from Moscow . .	*Royal Institution, Manchester.*
	DELFOSSE...Ernest. (Belgian).	
1948	The Hurdy Gurdy Girl and the Avocat . .	*H. F. Holt, Esq.*
	FRANQUESTIN. (French).	
1949	The Invalid	*Dr. De May.*
	FRANCAIS...François Louis. (French).	
1950	A Landscape, and Pond	*John Pender, Esq.*
	VAUTIER...Benjamin. (Swiss).	
1951	A Scene on the Lake of Geneva	*Henry Wilson, Esq.*
	[Nos. 1952 and 1953 transferred to Entrance Hall.]	
	MEISSONIER...J. L. (French).	
1954	The Chess Players	*J. H. Schroeder, Esq.*
	VIBERT...J. Georges. (French).	
1955	The Death Bed	*J. Anderson Rose, Esq.*

BRITISH WATER-COLOUR DRAWINGS.

GALLERY G.

It was originally intended to keep all the productions of British artists in adjacent Galleries; but it appeared so desirable to have the works in Oil, by our own and by foreign artists, in juxtaposition, so that their differences might be more directly noticed, that the Water-Colour Drawings have been arranged in their present place. It is, indeed, a school of art, in a great measure distinguished by different characteristics, as well in style as in practice, from any other, and is one in which we have taken the lead over other nations. Although practised to a certain degree by the early painters of Europe in the fifteenth or sixteenth century, for sketches and studies, and carried out with no slight amount of finish by the painters of the Dutch School in the seventeenth century; yet it is, as an art, essentially one of English origin and growth, and in which we have produced the greatest masters, of whom excellent examples will be seen in the present collection, commencing from the simpler style of Sandby, Girtin, Barrett, Varley, &c., through the system founded by Turner, to the large and highly-finished works of living artists, in which every appliance for effect is freely used, and with a success and power which silences the opposition of those who advocate the older system, and object to the present extensive employment of body colour.

On leaving this Gallery, and proceeding to the Central Hall, the Portraits of Yorkshire Worthies will be found ranged along the main Corridor. The entire east end of the building, including the Chapel and Gallery J, being occupied by the Museum of Ornamental Art, and Gallery H by the Engravings, Drawings by Old Masters, and Miniatures.

J. B. W.

No.	GALLERY G.	Contributed by
	P. SANDBY...1732—1809.	
2001	River Scene	*J. E. Taylor, Esq.*
	F. WHEATLEY...1747—1801.	
2002	Interior of the Shakespeare Gallery, British Institution	*W. Smith, Esq.*
	J. VARLEY...1779—1842.	
2003	Llanberris (1803)	" "
	G. ROBSON...1790—1833.	
2004	Castle Eden Dean	" "
	THOS. GIRTIN...1775—1802.	
2005	Interior of Julian's Baths, Hotel Cluny	*J. E. Taylor, Esq.*
	J. GLOVER...1767—1849.	
2006	Distant View of Windsor	*W. Smith, Esq.*
	G. ROBSON...1790—1833.	
2007	"The Curfew Tolls the Knell of Parting Day"	*Rd. Johnson.*
	J. D. HARDING...1798—1863.	
2008	Tintern Abbey	*Wm. Smith, Esq.*
	JOS. G. NASH.	
2009	Gate House, Kenilworth	" "
	J. VARLEY...1779—1842.	
2010	Beddgelert Bridge (1805)	" "
	G. BARRETT...1728—1784.	
2011	Classical Landscape, with Figures—Evening	" "
	THOS. HEARNE...1744—1817.	
2012	Carrying the Hay	*J. E. Taylor, Esq.*
	G. BARRETT...1728—1784.	
2013	Classical Landscape	" "
	THOS. GIRTIN...1775—1802.	
2014	Cottages near Newcastle	*Wm. Smith, Esq.*
	J. M. WRIGHT...1802—1847.	
2015	A Reception at Stafford House	" "
	FRANCIS NICHOLSON...1753—1844.	
2016	View of York	*J. Pulleine, Esq.*
	JOS. CRISTALL...1767—1847.	
2017	[illegible]e Door	*T. H. McConnell, Esq.*

No.		Contributed by
	A. WELBY PUGIN...1811—1852.	
2018	View in Oxford	*J. E. Taylor, Esq.*
	J. S. COTMAN...About 1780—1843.	
2019	Dieppe, from the Heights	*W. Smith, Esq.*
	W. TURNER, of Oxford...about 1770—1840.	
2020	Heath Scene, Figures and Cattle	*B. Rathbone, Esq.*
	THOS. GIRTIN...1775—1802.	
2021	Old Cottages	*T. H. McConnell, Esq.*
	W. HAVELL.	
2022	Kilgaran Castle	*Wm. Smith, Esq.*
	C. STANFIELD, R.A....1798—1867.	
2023	A Ship on Fire	*A. W. Lyon, Esq.*
	W. HAVELL.	
2024	Classical Landscape	*J. E. Taylor, Esq.*
2025	View near Florence	*J. Miller, Esq.*
	W. TURNER, of Oxford...about 1770—1840.	
2026	Loch Torringdon	*B. Rathbone, Esq.*
	D. ROBERTS, R.A....1796—1864.	
2027	St. Pierre, Caen	*W. Smith, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
2028	The Crypt of Kirkstall Abbey	*J. E. Taylor, Esq.*
	GUIDO BACH.	
2029	Lost in Thought	*J. J. Broadbent, Esq.*
	COPLEY FIELDING...1788—1851.	
2030	View of Ischla on the Simplon Pass, Mont Blanc in the distance	*Wm. Smith, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
2031	Temple of Ægina, Asia Minor Engraved.	*P. Allen, Esq.*
	P. DEWINT...1784—1849.	
2032	The Yorkshire Wolds	*Rd. Johnson, Esq.*
	SAML. PROUT...about 1784—1852.	
2033	Temple of Minerva Medica, Rome	*W. Smith, Esq.*
	D. COX...1783—1859.	
2034	Windsor Park—Life Guards Exercising	*Peter Allen, Esq.*
	W. HUNT...1790—1864.	
2035	Boy Blowing Bubbles.—Painted, 1810	*Capt. A. D. Rogers.*
	R. P. BONNINGTON...1801—1828.	
2036	Verona	*W. Smith, Esq.*
	G. SHERRIN.	
2037	Dead Partridge	" "
	J. VARLEY...1779—1842.	
2038	Landscape	*Rd. Johnson, Esq.*

No.		Contributed by
	C. STANFIELD, R.A....1798—1867.	
2039	Waterloo Bridge	*Wm. Smith, Esq.*
	G. MAWLEY.	
2040	The Interior of a Barn	*J. J. Broadbent, Esq.*
	E. A. GOODALL.	
2041	Venice	*Dr. Macturk.*
	BIRKET FOSTER.	
2042	The Swing	*E. Gambart, Esq.*
	G. ROBSON...1790—1833.	
2043	Ben More	*J. E. Taylor, Esq.*
	C. BENTLEY...Died 1854.	
2044	Fishing Boats off the Isle of Wight	*W. Smith, Esq.*
	G. CATTERMOLE.	
2045	Benvenuto Cellini requested by the Brigands to Value One of His Own Works	*W. Quilter, Esq.*
	J. F. SEVERN.	
2046	View of St. Paul's, from the Thames	*P. H. Rathbone, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
2047	In Wharfedale—Yorkshire	*J. E. Taylor, Esq.*
	C. V. FIELDING...1788—1851.	
2048	Brougham Hall, near Penrith	*R. Johnson, Esq.*
	NIBBS, R. H.	
2049	Shoreham Harbour—Sunset	*Sir G. P. Lee, Bart.*
	F. GOODALL, R.A.	
2050	Water Carriers at Cairo	*J. J. Broadbent, Esq.*
	WM. MULREADY, R.A....1786—1863.	
2051	Study in Chalk of a Female Figure	*J. E. Taylor, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
2052	On the Wharfe—Yorkshire	" "
2053	Island of Staffa	*H. Mason, Esq.*
	C. STANFIELD, R.A....1798—1867.	
2054	Italian Landscape, with Mule and Driver; the Alps in the distance	*Jn. Naylor, Esq.*
	CROMEK.	
2055	Interior of the Library at Lupset Hall	*D. Gaskell, Esq.*
	G. CHAMBERS...Died 1840.	
2056	A Dover Pilot—Luggers returning to the Harbour	*W. Smith, Esq.*
	G. BARRETT...1728—1784.	
2057	Sunset	*Henry Mason, Esq.*
	J. W. WHITTAKER.	
2058	Pass of Nant Frangan	*W. Leach, Esq.*
	COPLEY FIELDING...1788—1851.	
2059	Landscape—Evening	*J. Hick, Esq.*

No.		Contributed by
	BIRKET FOSTER.	
2060	The Primrose Gatherers	*Giles Redmayne, Esq.*
	COPLEY FIELDING...1788—1851.	
2061	Coast Scene, with Fishing Boats	*B. Rathbone, Esq.*
	MARCUS STONE.	
2062	From Waterloo to Paris	*A. Harris, Esq.*
	SAML. PROUT...about 1784—1852.	
2063	Sea Piece	*T. H. McConnell, Esq.*
	J. M. W. TURNER, R.A...1775—1851.	
2064	View of Thun (Switzerland), with broad river, terrace, and foreground figures	*W. Quilter, Esq.*
	E. LUNDGREN.	
2065	Choristers—Interior of Church at Toledo . .	*L. R. Valpy, Esq.*
	D. ROBERTS, R.A...1796—1864.	
2066	Interior of a Cathedral	*J. Ashbury, Esq.*
	J. GILBERT.	
2067	The Itinerant Musician	*L. R. Valpy, Esq.*
	COPLEY FIELDING...1788—1851.	
2068	Fishing Boats off Fairlight Downs	*P. Allen, Esq.*
	J. M. W. TURNER, R.A...1775—1851.	
2069	View of Geneva, with figures in the foreground and soldiers, with party marching	*W. Quilter, Esq.*
	COPLEY FIELDING...1788—1851.	
2070	Windsor Castle, from the Park	*Geo. Turner, Esq.*
	CARL HAAG.	
2071	Baalbec	*A. Harris, Jun., Esq.*
	BIRKET FOSTER.	
2072	Crossing the Bridge	*G. Wostenholme, Esq.*
	G. CATTERMOLE.	
2073	Old English Hospitality	*T. H. McConnell, Esq.*
	COPLEY FIELDING...1788—1851.	
2074	Shrimper, and Fishing Boats on the Sands . .	*Hy. Mason, Esq.*
	D. COX...1783—1859.	
2075	Fording the Stream, North Wales	*P. Allen, Esq.*
	S. OWEN...1769—1825.	
2076	Coast Scene	*J. E. Taylor, Esq.*
	SAML. PROUT...about 1784—1852.	
2077	The Doge's Palace, Venice	*Thos. Johnson, Esq.*
	J. F. LEWIS, R.A.	
2078	Turkish Girl and Caged Birds	*W. Quilter, Esq.*
	F. W. BURTON.	
2079	Religious Ceremony in the Cathedral of Bamberg, in Bavaria	*W. Leaf, Esq.*

No.		Contributed by
	R. P. BONNINGTON...1801—1828.	
2080	Coast Scene in France	*W. Quilter, Esq.*
	E. DUNCAN.	
2081	Fragment of a Wreck on the Goodwin Sands	*J. Rhodes, Esq., of Bradford.*
	D. COX...1783—1859.	
2082	Windsor Park—"The Queen is Coming"	*F. Craven, Esq.*
	F. GOODALL, R.A.	
2083	The Swing	*W. Holdsworth, Esq.*
	P. DEWINT...1784—1849.	
2084	View on the Thames at Putney	*D. R. Davies, Esq.*
	C. STANFIELD, R.A...1798—1867.	
2085	Bridge Over the Doveria, foot of the Simplon	*W. Quilter, Esq.*
	C. BRANWHITE.	
2086	Ferry on the Thames, at Cookham	*G. Wostenholme, Esq.*
	J. HOLLAND.	
2087	The Rivals—Scene in Venice	*L. R. Valpy, Esq.*
	C. STANFIELD, R.A...1798—1867.	
2088	Edinburgh in the Olden Time	*D. R. Davies, Esq.*
	E. DUNCAN.	
2089	Winter Scene: Sheep Feeding	*W. Holdsworth, Esq.*
	G. F. ROBSON...1790—1833.	
2090	Lake Scene	*F. Turner, Esq.*
	SAML. PROUT...about 1784—1852.	
2091	Strasburg Cathedral	*F. Craven, Esq.*
	D. COX...1783—1859.	
2092	Kenilworth	*W. Quilter, Esq.*
	BIRKET FOSTER.	
2093	Flying the Kite	*W. Holdsworth, Esq.*
	FREDK. TAYLER.	
2094	The Hawking Party	*J. Hick, Esq.*
	F. W. TOPHAM.	
2095	The Young Mother's Joy	*F. Craven, Esq.*
	J. M. W. TURNER, R.A...1775—1851.	
2096	Arundel Castle	*Wm. Holdsworth, Esq.*
	R. P. BONNINGTON...1801—1828.	
2097	View of a Cathedral	*B. Rathbone, Esq.*
	G. BARRETT...1728—1784.	
2098	The Waggon—Sunset	*D. R. Davies, Esq.*
	LOUIS HAGHE.	
2099	Interior of Brussels Cathedral	*J. J. Broadbent, Esq.*
	W. HUNT...1790—1864.	
2100	"Father's Boots"	*John Rhodes, Esq.*

2034. Sold at Christies March. 1882 for £761. 5. [illegible] Penn.
[illegible]

2102. Drawing Leeds 17 X 11½ high. Sold at Christie's July 22, 1982
Mound of Death 1815.

No.		Contributed by
	D. ROBERTS, R.A....1796—1864.	
2101	Ruins	*W. Dunlop, Esq.*
	J. M. W. TURNER, R.A....1775—1851.	
2102	Leeds	*J. E. Taylor, Esq.*
	COPLEY FIELDING...1788—1851.	
2103	Rough Weather in the Race of Portland	*W. Quilter, Esq.*
	D. COX...1783—1859.	
2104	Golden Vale, Carmarthen	" "
	BIRKET FOSTER.	
2105	The Donkey Ride	*W. Holdsworth, Esq.*
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2106	Fishing Boats off Scarborough	*A. Harris, jun., Esq.*
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2107	Foxhounds	*F. P. Rickards, Esq.*
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2108	Scotch Lake	*G. W. Moss, Esq.*
	D. COX...1783—1859.	
2109	The Haystack	" "
	FREDK. TAYLER.	
2110	Weighing the Deer	" "
	D. COX...1783—1859.	
2111	The Passing Shower	" "
	W. HUNT...1790—1864.	
2112	Grapes and Peach	" "
	W. L. LEITCH.	
2113	Italian Coast Scene	" "
	BIRKET FOSTER.	
2114	Barnard Castle	" "
	D. COX...1783—1859.	
2115	Landscape, and Bridge	" "
	COPLEY FIELDING...1788—1851.	
2116	Loch Lomond	" "
2117	Loch Leven	" "
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2118	Sunrise on the Beach	" "
	C. STANFIELD, R.A....1798—1867.	
2119	On the Medway	" "
	D. ROBERTS, R.A....1796—1864.	
2120	Malaga	" "
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2122	Falstaff Reviewing his Ragged Staff	" "

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2126	Dead Pigeon	,, ,,
	LOUIS HAGHE.	
2127	The Murder of Rizzio	,, ,,
	COPLEY FIELDING...1788—1851.	
2128	Folkestone	,, ,,
2129	Storm at Sea	,, ,,
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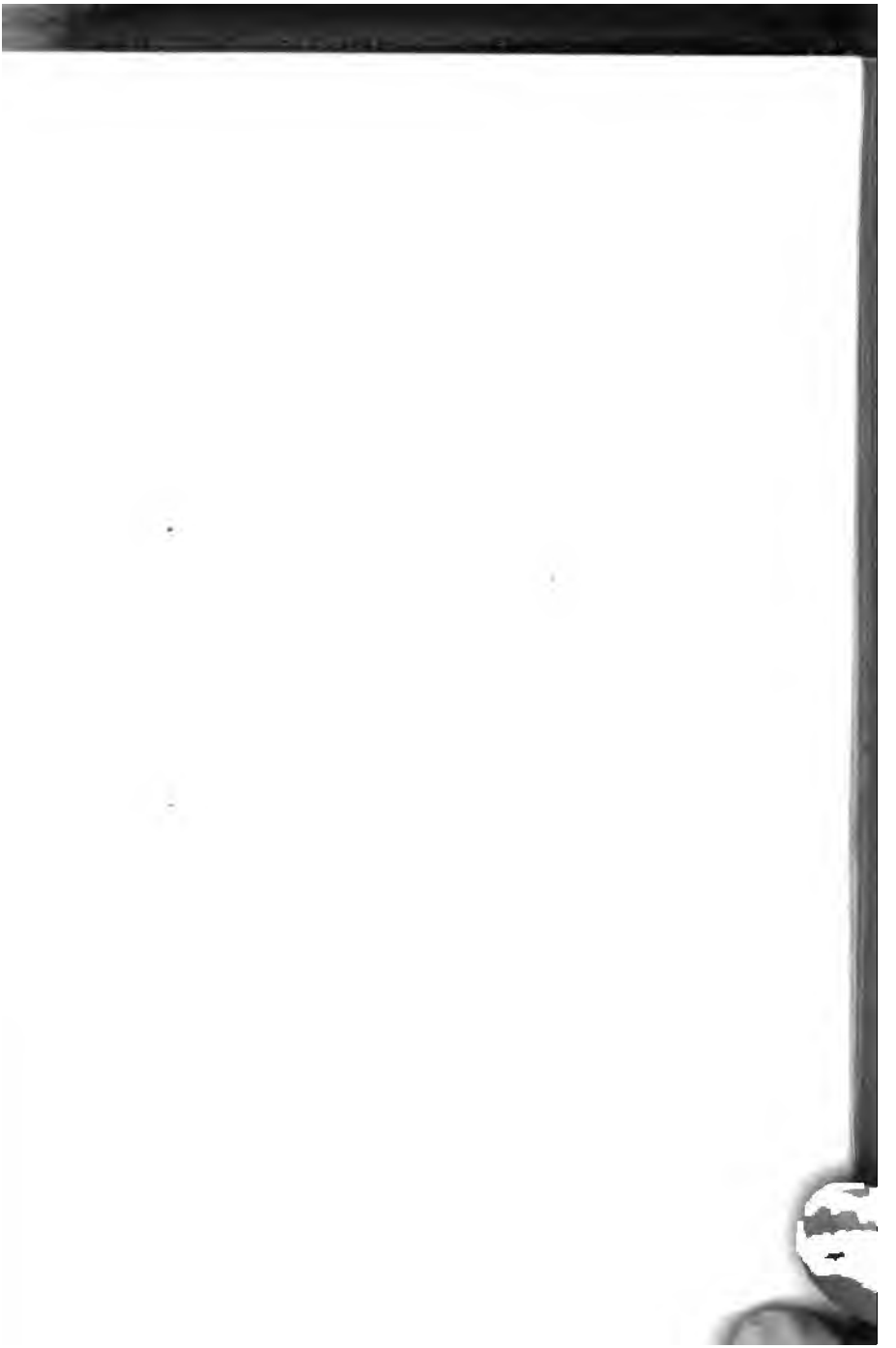
2130	The Sheik's Grave	,, ,
	COPLEY FIELDING...1788—1851.	
2131	Loch Lomond	,, ,,
	D. COX...1783—1859.	
2132	The Hayfield	,, ,,
	SAML. PROUT...about 1784—1852	
2133	Verona	,, ,,
	G. A. FRIPP.	
2134	Glen Rosa, Arran	,, ,,
	D. COX...1783—1859.	
2135	Haarlech Castle	,, ,,
	COPLEY FIELDING...1788—1851.	
2136	Fresh Breeze on the Coast	,, ,,
	CARL HAAG.	
2137	Temple of Jupiter Tonans	,, ,,
	SAML. PROUT...about 1784—1852.	
2138	Old Buildings in Berne	,, ,,
	G. A. FRIPP.	
2139	Glen Muick	,, ,,
	COPLEY FIELDING...1788—1851.	
2140	Blowing Fresh.	,, ,,
	E. DUNCAN.	
2141	Shiplake on the Thames	,, ,,
	E. DUNCAN.	
2142	Welsh Coast	,, ,,
	A. W. HUNT.	
2143	Schloss Elz on the Moselle	,, ,,
	FREDK. TAYLER.	
2144	Expectation	,, ,,



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	LOUIS HAGHE.	
2147	Milan Cathedral	,, ,,
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2148	Moonlight on the Coast	,, ,,
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2149	On the Thames	,, ,,
	J. M. W. TURNER, R.A...1775—1851.	
2150	Israel in Horeb	,, ,,
	W. HUNT...1790—1864.	
2151	The Attack	,, ,,
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	F. W. TOPHAM.	
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	P. DEWINT...1784—1849.	
2158	The Hayfield	,, ,,
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2159	Oyster Boats Unloading	,, ,,
	W. HUNT...1790—1864.	
2160	Bird's Nest	,, ,,
	COPLEY FIELDING...1788—1851.	
2161	Arundel Castle	,, ,,
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2162	Seaweed Gatherers	,, ,,
	COPLEY FIELDING...1788—1851.	
2163	Loch Lomond	,, ,,
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2164	The Market Cart	,, ,,
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2170	Returning Thanks	,, ,,
	G. A. FRIPP.	
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2172	Oyster Dredging off Ostend	,, ,,
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2183	Hawking in the Olden Time	*F. Craven, Esq.*
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	W. GOODALL.	
2240	Drawing Water at the Well	*Dr. Macturk.*
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2282	Boy Blowing Bubbles	*A. W. Lyon, Esq.*
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2302	Storm on the Sea Coast	*W. Turquand, Esq.*
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2307	The Early Ploughman—Dawn	" "
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2323	The Sussex Downs	*Jas. Worthington, Esq.*
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2326	Near Hereford—Early Morning	*P. Allen, Esq.*
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2328	Wreck in Douglas Bay	*Hy. Mason, Esq.*
	S. BOUGH.	
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	D. COX...1783—1859.	
2342	Bolsover Castle	*Hy. Vaughan, Esq.*
	J. M. W. TURNER, R.A...1775—1851.	
2343	Zion	*W. Quilter, Esq.*
	F. W. BURTON.	
2344	ΙΟΣΤΕΦΑΝΗ	*W. Bowman, Esq.*
	MRS. HARRISON.	
2345	The History of the Primrose	*Miss H. Harrison.*
	VICAT COLE.	
2346	Landscape	*F. A. Milbanke, Esq.*
	J. ABSOLON.	
2347	The Two Sisters	*J. Hick, Esq.*
	SARAH SETCHELL.	
2348	The Momentous Question	*Hy. Vaughan, Esq.*
	J. HOLLAND.	
2349	South-west Wind after Rain—Venice . .	*L. R. Valpy, Esq.*
	FRANCIS NICHOLSON...1753—1844.	
2350	Street Scene	*Lord Ravensworth.*
2351	Street Scene	" "
	COPLEY FIELDING...1788—1851.	
2352	Scene near Ben Cruachan	*H. C. Marshall, Esq.*
2353	Ashdown Forest	" "
	J. P. KNIGHT, R.A.	
2354	Portrait of Sir Walter Scott	*Dr. Macturk.*
	G. WHITAKER.	
2355	Cromwell's Castle, Scilly Island—Sea Fog Clearing Off	*J. Rogerson, Esq.*

ΙΟΣΤΕΦΑΝΗ

No.		Contributed by
	R. GASTINEAU.	
2356	Edinburgh	*Wm. Ingham, Esq.*
2357	View in Switzerland	,, ,,
2358	Dover—The old Calais Packet leaving the Harbour	,, ,,
	J. LEECH...1817—1864.	
2359	"No Consequence"—The Parson in the Ditch	*Messrs. Agnew & Sons.*
	SAML. PROUT...about 1784—1852.	
2360	View in Verona	*J. Rhodes, Esq.*
	DAVID ALLAN.	
2361	The Cottar's Saturday Night: an incident in the early life of the poet Burns	*Colonel Burns.*
	J. C. SWALLOW.	
2362	The Dean's Dessert	*The Artist.*
	J. W. KETTLEWELL.	
2363	Apple Blossom and Bird's Nest	,, ,,
	T. R. MACQUOID.	
2364	Cour de la Monnaie, Caen, Normandy	*W. Holland, Esq.*
	G. NEEDHAM.	
2365	Landscape	*The Artist.*
	T. SUTCLIFFE.	
2366	The Magpie	*Wm. Oates, Esq.*
2367	Landscape	*Saml. Hay, Esq.*
2367a	Falls of the Ogwen	*F. Carbutt, Esq.*
	E. MARCH.	
2367b	Salmon Leap on the Greta	*R. W. Topham, Esq.*
	MISS JOY.	
2368	View of Sorrento, Bay of Naples	*Mrs. Pulleine.*
	SAMUEL READ.	
2369	Interior of the Cathedral at Toledo	*Joshua Dixon, Esq.*

ENGRAVINGS, DRAWINGS BY THE OLD MASTERS, AND MINIATURES.

GALLERY H.

WOOD ENGRAVING.—The discovery of the art of taking impressions or printing from subjects cut on blocks of hard wood appears to have taken place in Germany, late in the fourteenth or towards the commencement of the fifteenth century, and was first applied to playing-cards. After these, one of the earliest specimens is the well-known representation of St. Christopher carrying the infant Saviour, the only impression being in Lord Spencer's Collection, which bears the date of 1423. The first productions were rude, ill-drawn, and little more than outline. Towards the end of that century renowned painters, especially ALBERT DURER and LUCAS CRANACH, adopted the process, and by their hands, or under their personal direction, were executed those works which still excite universal admiration. In fact, the former artist may be fairly considered the founder of the art as it is now practised. It was rapidly introduced into all civilized countries, and, principally by the improved mode of printing, has, during the last fifty years, obtained results which are almost marvellous.

LINE ENGRAVING.—Considerable difference of opinion exists among those best acquainted with the subject, as to whether the discovery of the mode of taking impressions on paper from engraved plates of metal is to be attributed to Italy or Germany; the authors of each of these countries naturally claiming the honour for their respective fatherlands. The weight of evidence is, however, in favour of the former; and though none of his works bear dates, it appears tolerably certain that MASO FINIGUERRA, a goldsmith of Florence, about the year 1450 made this discovery, which was destined to afford so much instruction and gratification to future ages, as well as to contribute materially towards the civilization of mankind. It was immediately adopted both by Italian and German artists; and during the remainder of that century a large number of engravings was executed by the most eminent painters themselves, especially ANDREA MANTEGNA in Italy, and MARTIN SCHÖNGAUER in Germany, giving a spirit to their productions which no copyist, however skilful, could rival. Occasionally admirable works appeared by artists whose names have long been lost; an excellent and characteristic specimen of the earliest of these, called the MASTER OF 1466, on account of some of his plates bearing that date, will be found in this collection (No. 3450).

Within a short period, that is to say towards the end of the fifteenth and beginning of the sixteenth centuries, appeared contemporaneously two artists—one Italian, MARC ANTONIO RAIMONDI (1475—1539), the other German, ALBERT DURER (1471—1528), whose works are beyond all praise. The former engraved exquisite plates from the designs of RAFFAELLE, under that immortal painter's personal superintendence; but those by the latter are from his own inspirations. To these may be added LUCAS VAN LEYDEN, who during a short life (1494—1533) executed a large number of exquisite and delicately-engraved works. In the next century, Holland, Flanders, and France produced excellent engravers, a few of the most distinguished being GOLTZIUS, BOLSWERT, the VISSCHERS, SUYDERHOEF, NANTEUIL, and EDELINCK. In the course of the two following centuries a higher and more elaborate mode of finish has been adopted, as will be seen in the works of WILLE, MORGHEN, MULLER, LONGHI, DESNOYERS, TOSCHI, and many others.

The limits of an introduction of this description render it impossible to enter into further details respecting the history and progress of this beautiful art. It may, however, be stated that as far as this country is concerned, scarcely any attempt seems to have been made till about the middle of the sixteenth century, when certain foreigners, chiefly Flemings, obtained employment in London, in engraving portraits, frontispieces, and illustrations to books. In the following century, WILLIAM FAITHORNE, a native of London (1620—1691), having, from his adherence to the cause of Charles I., been compelled to live for some time in Paris, and having probably worked with some of the great engravers before mentioned, attained remarkable excellence. His plates are executed with consummate skill (*see* 3501, 3502, 3503), and have a brilliant and powerful effect. Several years later, HOGARTH (1698—1764) again introduced the practice of the painter engraving his own works; and the English School reached its highest position when STRANGE, WOOLLETT, and SHARP produced their well-known works, which, especially in the landscapes engraved by the second, are still unrivalled.

ETCHING.—In order of time the next discovery was that of the art of tracing with a needle, on a properly prepared copperplate, and by a well-known process burning in, by means of an acid, the lines so traced. In this way the painter is enabled to print the exact drawing he has made, and to produce any effects of light and shade he may require. Attention is particularly directed to the examples by CARRACCI, CLAUDE, VANDYCK, REMBRANDT, HOLLAR, OSTADE, and BERGHEM.

MEZZOTINT. — Towards the middle of the seventeenth century, LOUIS VON SIEGEN (1609 — 1650), a native of Holland, but of German extraction, subsequently a lieutenant-colonel in the Hessian service, invented a new mode of engraving, called on the Continent the black style, or black art *(manière noire, schwartze Kunst, zwartekunst)*. Up to a comparatively recent period, Prince Rupert, on the authority of John Evelyn, had the honour of the discovery: there is, however, no doubt that it is really due to Siegen, no plate by the Prince bearing an earlier date than 1657, while that of 1642 appears on the *first* state of the portrait of the Landgravine of Hesse by the former (3558). Moreover, Leon Laborde, in his history of mezzotint engraving, gives a fac-simile of a letter written by Siegen to her son the Landgrave, dated 1642, in which he states that he had recently made the discovery, but gives no account of his process. Prince Rupert must have learned the secret from him or some of his friends, and introduced the art into England when he returned with Charles II. It became at once a peculiarly English one, and up to the present day the works of our native artists admit of no competition with those of other countries; in fact, it has frequently been termed *manière Anglaise*. A very few years after Prince Rupert had made it known, JOHN SMITH (1652—1742) engraved plates, generally after portraits painted by Kneller, which engravers of more recent times have not surpassed (*see* 3563, 3564). The principal artists since his time are MCARDELL, DOUGHTY, PETHER, J. R. SMITH, GREEN, EARLOM, WARD, and others, whose best works are here exhibited. Those after Sir Joshua Reynolds are perfect triumphs of art.

In our limited space we have sought to exhibit the best works of the most renowned artists of all ages and countries. In nearly all cases these are of the highest quality; and considering the risks to which most of them have been exposed during a long series of years, their condition is wonderful. The etchings have been placed first, on account of their being the nearest approach to original drawings. It was intended to have added a few notes respecting the enormous increase in the pecuniary value of works of art of this description during the last few years, but one or two examples will perhaps be sufficient. An impression of Rembrandt's Christ Healing the Sick in the Temple, called the Hundred Guilder Piece, on account of its being traditionally stated that he once sold an impression for that sum *(little more than eight pounds)*, corresponding in every respect with No. 3413 in this collection, has been three times sold by auction. On the first occasion at Amsterdam, in 1847, it produced £147; and on the second in London, in 1867, £1,180; and on the third, also in London, in May last, £1,100. In 1788 one exactly similar sold at the Hague for 84 guilders *(seven pounds)*, and there is good reason for believing it to be the one now in this Exhibition.

W. SMITH, F.S.A.

DRAWINGS BY THE OLD MASTERS.

GALLERY H.

Nothing affords a more conclusive evidence of the artistic ability and knowledge of the painter than those SKETCHES and DRAWINGS which have been done off-hand from the subject or model which he wished to note or to study. They are invariably forcible and truthful, and have ever been held in high esteem by all admirers of art. A distinction should be made between those sketches which are merely notes of particular objects which struck the artist's fancy, as seen in many of the present examples by L. da Vinci, and those more or less finished studies made for the arrangement or completion of a large work, such as are most of Raffaelle's; whilst another series consist of the study of the work itself in chalk, &c., completely carried out on a small scale to serve as a model for the large and finished painting. The attention paid by the Old Masters to this system of study was no doubt one of the main reasons of their success in works on a large scale, and the studies themselves have a value and importance which places them amongst the most treasured remains of the different masters that the amateur possesses.

MINIATURES.—The miniature painter's art is, as its name denotes, only a development of that practised by the book illustrators, or "miniatori" of the middle ages, so called from the use of "minium," or red lead. When the introduction of printing in the fifteenth century led to the gradual decay of colouring illustrated books by hand, the "miniatore," debarred from this practice of his art, became a painter of portraits, principally on a small scale; and taking the name now of miniature painter, produced works which, whilst frequently vieing with our present photographs for fidelity of delineation, surpassed them greatly in point of art and in delicacy of treatment.

Our own countrymen have always held a high place in this art, and in the sixteenth century the names of Nicholas Hilliard and Isaac Oliver are of especial celebrity. In the seventeenth and eighteenth centuries the number of miniaturists greatly increased, but with varying merit in the productions of the artists; amongst whom are to be particularly noticed Peter Oliver and Samuel Cooper. Amongst the most admirable artists were several foreigners, who settled in or visited England—especially in enamel portraits—*e. g.*, Petitot, Bordier, Liotard, and Zincke. The earlier miniatures were executed on vellum or card: in the seventeenth century enamel was brought to perfection; and in the eighteenth century ivory came into vogue, and was the material principally used by the Cosways, Chalon, and the miniature painters of the present century. Celebrated painters in oil did not, however, disdain to work on a small scale, and some of the productions of Holbein, Sir Antonio More, Walker, and other great artists, are admirable for their close reproduction of nature and minute finish. For list of Miniatures see Section Z, Museum Catalogue.

J. B. W.

2508. Lord of Wellesley sale to Addington for £2 50
belong to Sir. Buonaroti as Chur. Vicar
of the back an antique figure in red chalk
9½ X 11½

No.	GALLERY H.	CONTRIBUTED BY	
	BRUNELLESCHI...Filippo...1377—1446.		
2501	PERSPECTIVE OF AN OCTAGONAL PORTICO, SURMOUNTED BY A DOME. Indian ink, heightened with white, on grey paper . . . . . From the Talman, Lawrence, Woodburn, and Robinson Collections.	*J. Malcolm, Esq.*	
	FIESOLE...Frate Giovanni da (Fra Angelico)...1387—1455.		
2502	THE PROPHET DAVID. Pen, shaded with purple water-colour, on vellum; probably from a choral book of the Convent of San Marco . . . . . From the Wellesley Collection.	,,	,,
	BOTTICELLI...Sandro...1447—1515.		
2503	ALLEGORICAL FIGURE OF ABUNDANCE. Pen in bistre, heightened with white, on pale reddish paper . From the Robinson Collection.	,,	,,
	VINCI...Leonardo da...1452—1519.		
2504	STUDY OF A HEAD, resembling that of the St. John in the "Cenacolo." Silver point, and bistre wash, on grey prepared ground . . . . . From the Sir Peter Lely and Robinson Collections.	,,	,,
2505	PROFILE BUST OF A WARRIOR. Silver point, on prepared ground . . . . . From the Lawrence, Woodburn, and Robinson Collections.	,,	,,
	CREDI...Lorenzo da...1459—1537.		
2506	FULL-FACED PORTRAIT, HEAD OF A BOY. Silver point, on prepared ground . . . . . From the Richardson, Sir T. Lawrence, Woodburn, and Robinson Collections.	,,	,,
	MICHEL ANGELO...1475—1564.		
2507	IDEAL HEAD (IN PROFILE) OF A WARRIOR, wearing a fantastic Helmet. Black chalk . . . . Etched in fac-simile on a small scale, by Tempesta, in 1609. From the Sir Joshua Reynolds, Sir T. Lawrence, Woodburn, and Robinson Collections.	,,	,,
2508	IDEAL FEMALE HEAD, in profile, known as the "Marchioness of Pescara." Black chalk . . . . Engraved by Antonio Tempesta in 1609, as a companion print to the preceding one. From the Buonarotti Family, Wicar, W. J. Ottley, Lawrence, and Dr. Wellesley Collections.	,,	,,
2509	STUDY FOR THE HEAD OF THE SAINT BARTHOLOMEW, in the Fresco of the Last Judgment, in the Sistine Chapel. Black chalk . . . . . From the Ottley, Lawrence, and Robinson Collections.	,,	,,

No.		Contributed by
	MICHEL ANGELO.	
2510	Study of a Recumbent Nude Figure, with several other Studies of the legs and feet of the same figure. Also a Sketch of a head and upper part of another figure. A first design for the recumbent figure of the stricken St. Paul, in the fresco of the Capella Paolina in the Vatican. Pen in bistre . . . . . From the P. H. Lanckrick and Robinson Collections.	*J. Malcolm, Esq.*
2511	The Crucifixion. Black chalk . . . . . From the Buonarotti, Wicar, Lawrence, Woodburn, and Robinson Collections.	,, ,,
2512	The Crucifixion . . . . . From the Buonarotti, Wicar, Lawrence, King of Holland, Woodburn, and Robinson Collections.	,, ,,
	FRA BARTOLOMMEO...della Porta...1469—1517.	
2513	La Vergine della Misericordia. Finished drawing in black chalk, for the celebrated Altar-piece in San Romano Lucca, the masterpiece of the painter . . . . . From the Casa Nicollini (Florence), Lord Cowper, Sir T. Lawrence, and Robinson Collections.	,, ,,
2514	Two Studies on the same sheet,—an Angel, and a standing figure of a Virgin. Pen in bistre From the C. Rogers, W. J. Ottley, Sir T. Lawrence, Woodburn and Robinson Collections.	,, ,,
2515	The Presentation in the Temple. Black and white chalk, on brown tinted paper . . . . . From the Wellesley Collection.	,, ,,
	SARTO...Andrea del...1488—1530.	
2516	His own Portrait. Black chalk . . . . . From the Wellesley Collection.	,, ,,
2517	Study of the Figure of Joseph, in the Fresco called "The Madonna del Sacco." Red chalk . . From the Lawrence, King of Holland, and Leembruggen Collections.	,, ,,
2518	The Parable of the Husbandmen in the Vineyard . . . . . From the Denon, Lawrence, Woodburn, and Robinson Collections.	,, ,,
	BANDINELLI...Baccio...1487—1559.	
2519	Noah Inebriated. Reed pen in bistre . . . . From the Sir Peter Lely, Sir T. Lawrence, and Robinson Collections.	,, ,,
	PERUGINO...Pietro...1446—1524.	
2520	The Nativity. Reed pen in bistre . . . . . From the Richardson, J. Barnard, and Wellesley Collections.	,, ,,
	PERUGINO...Pietro.	
2521	The Marriage of the Virgin. Study for the celebrated picture called "Lo Sposalizio" in the Museum at Caen. Silver point, on pale brown prepared ground . . . . . From the Wellesley Collection.	,, ,,

2925. Sold for £470 at the Wellesley sale
10¼ × 7

2926. Sold for £260. do. do. 10½ × 7

2927. - - 300 do. do. 16 × 10 in.

another drawing in the Wellesley sale sold for £580
of the Virgin, Child & Angel 10 × 8¼
[illegible] with three [illegible]. another of the
[illegible] - Child silver point on prepared [illegible]
4½ × 5½ sold for £600. [illegible]

No.		Contributed by
	SANZIO...Giovanni, (the father of Raphael)...Died 1494.	
2522	The Resurrection. Pen and bistre wash . . From the Robinson Collection.	*J. Malcolm, Esq.*
	PINTURICCHIO...Bernardino...1454—1513.	
2523	Study of six seated figures, and eight others standing. Design for a portion of one of the Sienna Library Frescoes. Silver point, on greenish grey prepared ground . . . . . From the Wellesley Collection.	,, ,,
	RAPHAEL...1483—1520.	
2524	Four Seated Figures of Cardinals. First study for the opposite side of the same Sienna Library Fresco, painted by Pinturicchio (see the previous drawing). Silver point, on pale buff prepared ground . . . . . These two drawings—respectively by the hands of Raphael and Pinturicchio, both preliminary studies for the same fresco—are evidence of the co-operation of the two masters in these great works.—*Vide* Vasari. From the Wellesley Collection.	,, ,,
2525	Study of the Head of a Female, traditionally said to have been Raphael's sister. Silver point, on prepared ground. Engraved in fac-simile in Ottley's "Italian School of Design" . . . From the W. J. Ottley, Sir T. Lawrence, and Dr. Wellesley Collections.	,, ,,
2526	Half-length Portrait Figure of a Female, said to have been Raphael's sister. Black chalk From the W. J. Ottley, Sir T. Lawrence, and Dr. Wellesley Collections.	,, ,,
2527	Bust Portrait of a Female, called Raphael's sister. Black chalk . . . . . Engraved in fac-simile in Woodburn's Collection, after Raphael. From the W. J. Ottley, Sir T. Lawrence, and Dr. Wellesley Collections.	,, ,,
2528 AND 2529	Two Drawings for a portion of the Entombment of Our Saviour, in the Borghese Gallery in Rome From the Timoteo della Vite, Antaldi, Sir T. Lawrence, the King of Holland, and Leembruggen Collections.	,, ,,
2530	Study of the Head of the Apostle James the Greater, in the picture of the Coronation of the Virgin, in the Vatican. Italian chalk . . From the Lawrence, King of Holland, and Leembruggen Collections.	,, ,,
2531	Portrait Head, believed to be of his master Pietro Perugino. Black chalk heightened with white, on pale brown paper . . . . . From the R. Holditch, Sir T. Lawrence, Woodburn, and Robinson Collections.	,, ,,
2532	Standing Figure of Venus. Study for a portion of the composition (Venus and Cupid) engraved by Marc Antonio. Silver point, on pale reddish buff, prepared ground . . . . . From the Madrazo (Madrid) and Robinson Collections.	,, ,,

No.		Contributed by
	RAPHAEL.	
2533	Three Nude Figures of Men standing in a group, with indications of the legs of a fourth. Pen in bistre	*J. Malcolm, Esq.*
	Engraved in fac-simile by Ryland. From the Richardson, sen., Sir J. Reynolds, Mackintosh, and Robinson Collections.	
2534	Venus Reclining on a Couch, surrounded by Amorini. Pen in bistre.	,, ,,
	Engraved in fac-simile by Metz. From the Réveley and Robinson Collections.	
	POLIDORO...1496—1543.	
2535	Our Saviour Led in Procession after His betrayal in the Garden of Gethsemane. Shaded in bistre, heightened with white, on grey paper . .	,, ,,
	From the Robinson Collection.	
	MANTEGNA...Andrea...1431—1506.	
2536	A Roman Emperor Seated on a Triumphal Car, ornamented with trophies, &c. Design for a portion of one of the Mantua Cartoons. Pen and bistre shaded, heightened with white . .	,, ,,
	From the Wellesley Collection.	
	MILANO...Bramante da...Living in 1529.	
2537	The Virgin Seated, with the Infant Saviour standing in her Lap. Shaded in dark grey tint, heightened with white, on grey paper .	,, ,,
	From the Robinson Collection.	
	RAZZI...Gian Antonio, (Il Sodoma)...Died 1554.	
2538	St. Catherine of Sienna Swooning, upheld by Angels. Study for celebrated Fresco at Sienna. Black chalk, on grey paper, heightened with white	,, ,,
	From the Mariette, the Comte de Lagoy, Sir T. Lawrence, and Robinson Collections.	
	TRIVIGLIO...Bernardino Zenale da...Died in 1526.	
2539	St. Mark, Seated on a Rich Throne, with other figures. Pen and bistre wash	,, ,,
	From the Lawrence, Esdaile, Woodburn and Robinson Collections.	
	CORREGGIO...1493-4—1534.	
2540	A Group: of a Nude Female Figure Seated on Clouds, and an Amorino, probably Venus and Cupid. Red chalk	,, ,,
	From the Sir P. Lely, Sir J. Reynolds (Count Geloso?), Mr. Hawkins, and Robinson Collections.	
2541	"The Sensual Man enchained by the Vices." Study for the tempera picture in the Louvre .	,, ,,
	From the Richardson, Bouverie, and Robinson Collections.	
	ANDREA DEL SARTO...1488—1530.	
2541a	Head of a Youth. Black chalk on brown paper	*Wm. Drury Lowe, Esq.*
	CORREGGIO...1493...1534.	
2542	Sheet of Studies of Amorini or Boy Angels, probably for the Frescoes in San Giovanni in Parma. Red chalk	*J. Malcolm, Esq.*
	From the Robinson Collection.	

2544. 12½ × 8¼ - sold at Wellesley sale for £42

No.		Contributed by	
	PARMIGIANO...1503—1540.		
2543	Sheet of Studies of Two Draped Female Figures and Three Amorini. Pen and bistre washed, heightened with white . . . . . From the Hawkins and Robinson Collections.	*J. Malcolm, Esq.*	
	TITIAN...1477—1576.		
2544	A Landscape, with St. Hubert Kneeling before the Miraculous Stag. Pen in bistre . . From the Esdaile and Wellesley Collections.	,,	,,
2545	Study for a Part of the Picture known as the "Peter Martyr." The group of the assassins slaying the prostrate saint. Bistre wash. . . From the Lawrence, Esdaile, and Wellesley Collections.	,,	,,
2546	Profile Bust Portrait of a Lady, said to be Isabella Sforza, Duchess of Milan. Red chalk . . From the W. J. Ottley, Sir T. Lawrence, Esdaile, and Dr. Wellesley Collections.	,,	,,
2547	A Group: of a Man Playing a Bass Viol, and a Female with a Flute in her Hand, in a landscape. Pen drawing in bistre . . . . Engraved in fac-simile, in the 17th century, by V. Lefebvre. From the Wellesley Collection.	,,	,,
2548	The Nativity, or Adoration of the Shepherds. Pen and bistre wash, heightened with white on grey paper . . . . . From the Sir B. West and Robinson Collections.	,,	,,
	CAMPAGNOLA...Domenico...Engraved about 1515—1540.		
2549	Landscape, with two young men in the foreground. Pen in bistre . . . . . From the Mariette, de Vries, Durand (?), Lawrence, Woodburn, and Robinson Collections.	,,	,,
	VERONESE...Paolo...1528—1588.		
2550	The Body of the Saviour after the Crucifixion, extended on a bier, with the instruments of the Passion around. Shaded in grey tint, heightened with white on grey prepared ground . . . From the Comte de Barck, Thibaudeau, and Robinson Collections.	,,	,,
	TINTORETTO...1512—1594.		
2551	Jacob Wrestling with the Angel. Reed pen and bistre wash, heightened with white on grey paper From the Robinson Collection.	,,	,,
	CARRACCI...Annibale...1560—1609.		
2552	Holy Family. Pen in bistre . . . . . From the Sir P. Lely, Sir B. West, and Robinson Collections.	,,	,,
	BAROCCIO...1528—1612.		
2553	The Flight into Egypt. Pen and bistre shaded, heightened with white on brown tinted paper . From the Lawrence, Woodburn, and Robinson Collections.	,,	

No.		Contributed by
	GUERCINO...1592—1666.	
2554	Repose in Egypt. Pen and shaded in bistre . . From the Bouverie Collection.	*J. Malcolm, Esq.*
	CANALETTO...1697—1768.	
2555	View of the Arsenal at Venice. Highly finished pen in bistre, shaded with Indian ink . .	,, ,,
	SCHON...Martin...1441—1488.	
2556	Standing Figure of St. Margaret. Pen in Indian ink, heightened with white, on green prepared ground . . . . . From the S. Rogers and Robinson Collections.	,, ,,
	DURER...Albert...1471—1528.	
2557	A Skeleton, with a scythe in his hand, riding on an old half-starved horse, evidently intended as an impersonation of Death. In charcoal . . From the Robinson Collection.	,, ,,
2558	Head of the Virgin, obviously a life study from the head of his wife, Agnes Frey. Silver point, heightened with white, on pale red prepared ground . . . . . From the Robinson Collection.	,, ,,
	HOLBEIN...1494–5—1543.	
2559	Portrait of a Man, full face, wearing a loose felt hat. Silver point, on pale cream tinted paper From the Robinson Collection.	,, ,,
2560	Portrait of the Duchess of Suffolk. Pen, in Indian ink, heightened with coloured chalks, on pale reddish prepared ground . . . From the Robinson Collection.	,, ,,
	EYCK...John Van...about 1390—1440.	
2561	Portrait of an Aged Monk, his hands joined in prayer. Silver point, on dark grey prepared ground . . . . . From the Robinson Collection.	,, ,,
	GOLTSIUS...Hendrick...Born 1558.	
2562	Portrait, half length, of the Engraver Matham, wearing a ruff and wide-brimmed hat. Highly finished in silver point, on prepared ground . From the Verstolk Van Soelen and Leembruggen Collections.	,, ,,
	RUBENS...1577—1640.	
2563	The Resurrection. Pen, and shaded in bistre . From the Lawrence and Woodburn Collections.	,, ,,
	VANDYCK...1599—1641.	
2564	Three-quarter Portrait of a Man, wearing a ruff and a skull cap. Black and white chalk, on grey paper . . . . . From the Robinson Collection.	,, ,,

No.		Contributed by
	REMBRANDT...1606 or 7—1669.	
2565	Landscape. A mill, and a group of cottages on the borders of a canal. Pen, washed with bistre, and tinted with water colours . . . . . From the Esdaile and Wellesley Collections.	*J. Malcolm, Esq.*
2566	Group of Four Bearded Old Men, in the Persian costume, seated under a tree. Shaded in bistre, on Japan paper . . . . . Engraved in fac-simile by Ryland. From the Richardson, Willett, T. Dimsdale, Sir T. Lawrence, Esdaile (1835), Woodburn, and Robinson Collections.	,, ,,
	MAAS...Nicholas...1632—1693.	
2567	Interior of a Dutch Cottage, with a mother and her infant child. Firelight effect. Black and red chalk, washed with bistre and water colours From the Goll Van Falkenstein and Esdaile (1835) Collections.	,, ,,
	RUYSDAEL...Jacob...1625—1681.	
2568	Landscape. Highly finished in black chalk . . From the Garle, Scarisbrick, and Robinson Collections.	,, ,,
2569	A Roadside Scene, the skirts of a wood. Shaded in Indian ink . . . . . From the Garle, Scarisbrick, and Robinson Collections.	,, ,,
	EVERDINGEN...1621—1675.	
2570	A Canal or River in the outskirts of a town, with a church in the distance. Shaded in neutral tint From the Robinson Collection.	,, ,,
	SWANEVELDT...Herman..1620—1690.	
2571	Italian Landscape, with a bridge in the foreground. Shaded in Indian ink . . . . . From the Lake, Price, and Robinson Collections.	,, ,,
	BOTH...Jan...1610—1656.	
2572	Italian Landscape. Shaded in Indian ink . . From the Muller and Leembruggen Collections.	,, ,,
	WOUVERMANS...1620—1668.	
2573	Halt at a Roadside Inn. Pen drawing in bistre, washed with bistre and neutral tint, on pale brown paper . . . . . From the Robinson Collection.	,, ,,
	BERGHEM...1624—1683.	
2574	Italian Landscape, with cattle and peasants fording a river. Finished in water colours . . . From the T. Dimsdale and Hawkins Collections.	,, ,,
2575	Cattle Piece, Italian landscape, with ruins. Black chalk shaded with bistre . . . . . From the Verstolk Van Soelen, King of Holland, and Leembruggen Collections.	,, ,,
2576	Landscape, with Cattle, a Shepherd seated with his staff on the ground near him on the right. Pen and bistre wash . . . . . From the Hawkins and Robinson Collections.	,, ,,

No.		Contributed by
	JARDIN...Karel du...1625—1678.	
2577	Four Cows and a Calf in a Meadow. Black chalk, shaded . . . . . From the Robinson Collection.	*J. Malcolm, Esq.*
	CUYP...A....1605—living in 1683.	
2578	A Group of Boats on a River. Black chalk, washed with Indian ink . . . . . From the Goll Van Falkenstein and Leembruggen Collections.	,, ,,
2579	Man Seated on the Bank of a River, Fishing with a Rod. Black chalk, heightened with white and washed with sepia . . . . . From the Wellesley Collection.	,, ,,
	VAN OSTADE...Adrian...1610—1685.	
2580	The Interior of a "Cabaret" with Peasants Drinking. Highly finished in water colours . From the Garle and Robinson Collections.	,, ,,
2581	The Exterior of a Cottage with Figures. Highly finished in water colours . . . . . From the Esdaile, Garle, and Robinson Collections.	,, ,,
	DUSART...Cornelius...1605—1704.	
2582	St. Nicholas' Day in Holland, composition of many figures. Highly finished in water colours . . From the Esdaile and Robinson Collections.	,, ,,
	VAN DE VELDE...W...1633—1707.	
2583	Sea Piece, a Squall. Highly finished, shaded in Indian ink . . . . . From the Verstolk and Hawkins Collections.	,, ,,
	BACKHUYSEN...1631—1709.	
2584	Sea Piece, a fresh breeze, with fishermen in a boat hauling in their net. Finished in bistre . . From the Woodburn, Garle, Scarisbrick, and Robinson Collections.	,, ,,
2585	Ships in a Gale. Bistre pen, washed with Indian ink From the Robinson Collection.	,, ,,
2586	Sea Piece, effect of fresh breeze, a rocky coast with a seaport in the background, an English ship on the left driving before the wind. Finished in Indian ink . . . . . From the Verstolk de Soelen and Leembruggen Collections.	,, ,,
	ZEEMAN...Renier...1612.	
2587	A Sea Piece, a Calm. Shaded in Indian ink . . From the Hawkins and Robinson Collections.	,, ,,
	VAN DER HEYDEN...1637—1712.	
2588	The Burning of the Hotel de Ville of Leyden. Highly finished, pen in bistre, washed with neutral tint . . . . . From the Woodburn and Robinson Collections	,,

No.		Contributed by
	VAN MIERIS...Frans...1662—1747.	
2589	A Woman Seated by a Cradle Watching Her Sleeping Child. Highly finished in black chalk, on vellum	*J. Malcolm, Esq.*
	From the Robinson Collection.	
	NETSCHER...Caspar...1630—1684.	
2590	The Letter Writer. Shaded in Indian ink . .	,, ,,
	From the Robinson Collection.	
	JANET...(François) or Janet Clouet...Painted about 1480—1520.	
2591	Portrait of the Duc de Rohan. Black and red chalk	,, ,,
	From the Robinson Collection.	
	POUSSIN...Nicolas...1594—1665.	
2592	A Bacchanalian Subject. Red chalk	,, ,,
	From the Richardson, Bouverie, and Robinson Collections.	
	CLAUDE...Lorraine...1600—1682.	
2593	Landscape. The Tiber with the "Ponte Molle" near Rome. Cattle drinking in the foreground .	,, ,,
	From the T. Dimsdale, Sir T. Lawrence, Esdaile, and Dr. Wellesley Collections.	
2594	Classical Landscape. Evening Effect . . .	,, ,,
	From the Wellesley Collection.	
2595	Woody Landscape with Cattle fording a stream, a group of Shepherds on the right. Pen, shaded in bistre	,, ,,
	WATTEAU...Antoine...1684—1721.	
2596	Studies of Two Female Heads from the life, on the same sheet. Black, red, and white chalk . .	,, ,,
	From the Utterson and Robinson Collections.	
2597	A Sitting Figure of a Lady. Red chalk and lead pencil	,, ,,
	From the Utterson and Robinson Collections.	
	VELASQUEZ...1599—1660.	
2598	A Pope riding on a mule betwixt two Cardinals, also mounted on mules. Pen and bistre washed, heightened with white on brown paper . .	,, ,,
	From the Hawkins and Robinson Collections.	
	CANO...Alonzo...1600—1676.	
2599	The Assumption of the Virgin. Pen, and shaded in bistre	,, ,,
	From the Don Pedro Madrazo (Madrid) and Robinson Collections.	
	MURILLO...1618—1682.	
2600	St. Joseph with the flowery wand in his hand, kneeling on clouds, adoring the Virgin and Child, attended by infant angels. In Italian chalk	,, ,,
	From the Wellesley Collection.	
	PAOLO FARINATO...1522—1606.	
2601	Jupiter Carrying a Nymph. Pen and bistre wash, on grey paper	*James T. Knowles, Es*
	From the Lely, Reynolds, and Wellesley (No. 529) Collections.	

CONTRIBUTED BY

CORREGGIO 1493—1534.

A BOY SLEEPING, HOLDING A BOOK IN HIS KNEE. Black chalk, on grey paper . . . . *James T. Knowles, Esq.*
From Wellesley Collection. No. 1st.

LODOVICO CARRACCI...1555—1619.

ST. FRANCIS IN ECSTASY. Drawn with the point on prepared paper. Painted in oil colours, brown, yellow, and white . . . . . ,, ,,

RAPHAEL...Sanzio...1483—1520.

STUDY: design for the Frieze in Santa Maria della Pace. Pen and bistre wash, heightened with white, on prepared ground . . . . . ,, ,,
From Wellesley Collection. No. 2nd.

CORREGGIO...1493—1534.

TWO BOYS SLEEPING. Red chalk . . . . . ,, ,,
From the Louis Philippe and Wellesley Collections. No. 1st.

GUIDO RENI 1575—1642.

BUST PORTRAIT OF A BOY. Black chalk, heightened with white, on brown paper . . . . . ,, ,,
From the Wellesley Collection. No. 1st.

RUBENS...1577—1640.

A BACCHANALIAN PROCESSION. Pen and bistre wash, heightened with white, on brown ground . . ,, ,,
From the Lely and Wellesley Collections. No. 1st.

RAPHAEL...Sanzio...1483—1520.

ELOQUENTIA. Seated figure, surrounded by nine other figures also seated. Pen and bistre wash, heightened with white . . . . . *The University Galleries of Oxford.*

CORREGGIO...1493—1534.

STUDY OF HEADS, in red chalk . . . . . *E. A. Leatham, Esq.*
From the Rogers Collection.

MICHEL ANGELO...1475—1564.

STUDY OF FIGURE, in Sistine Chapel . . ,, ,,
From the Rogers Collection.

JOHN WIRIX...born at Amsterdam. 1550.

CRUCIFIXION. Pen and bistre wash, on vellum *James T. Knowles, Esq.*
Signed, "Johan Wirix, Inventor."

VINCI...Leonardo da...1452—1519.

MOTHER AND CHILD. Black chalk . . [illegible], *Oxford.*

MICHEL ANGELO...Buonarotti...1475—1564.

DRAWING OF THE FIGURE OF "THE DAWN," on the tomb of Lorenzo de' Medici, at Florence. Black chalk . . . . . *James T. Knowles, Esq.*
From the Woodburn Collection.

ANDREA DEL SARTO...1488—1530.

HOLY FAMILY. (After Raphael.) Surrounded by illuminated border. Ascribed to Giulio Clovio. *Sir Wm. Fitzherbert, Bart.*

No.		Contributed by
	RAPHAEL...Sanzio...1483—1520.	
2615	Study of Male Figure Carrying a Basket and a Sack. Black chalk	*E. A. Leatham, Esq.*
	VINCI...Leonardo da...1452—1519.	
2616	Bust Portrait of a Man in a Cap. Black chalk	*University Galleries, Oxford.*
2617	Study of Two Heads, a Mother and her Child. Black chalk on a prepared grey ground, heightened with white	*The Duke of Devonshire.*
	VINCI...Leonardo da...1452—1519.	
2618	Studies of Two Heads. One that of Dante. Pen in bistre	,, ,,
2619	Caricatures. Pen in bistre	,, ,,
2620	Caricatures. Pen in bistre	,, ,,
2621	Caricatures. Pen in bistre	,, ,,
2622	A Man's Head. Red chalk	,, ,,
	MANTEGNA...Andrea...1431—1506.	
2623	Judith, about to place the head of Holofernes in a sack held by her servant. Bistre, heightened with white . . . . . Signed, "Andreas Mantinia, 1472. IV."	,, ,,
2624	Same Subject. Rose coloured wash. Signed "Andreas Mantinia, 1482"	,, ,,
	VANNI...Francesco...1563—1610.	
2625	Three Small Studies of Children. Pen in bistre. One of the Almighty and kneeling figures. Black chalk	,, ,,
	PIERO...Da Vinci...1520—1550.	
2626	Bacchanalian Procession. Pen in bistre . .	,, ,,
	MICHEL ANGELO...1475—1564.	
2627	Head of a Cupid. Red chalk . .	*University Galleries, Oxford.*
2628	A Fine Sheet of Studies of Male and Female Heads. In red chalk	,, ,,
2629	A Sheet of Studies. A male figure in red chalk; also a hand, smaller figures, &c. . . . . From Mariette's Collection.	,, ,,
2630	A Fragment of the Cartoon for the Fresco Painting of the Conversion of St. Paul, in the Vatican. In bistre	,, ,,
2631	Three Full-length Figures—One a soldier. Pen in bistre . . . . . From Sandrart's and Richard's Collection.	,, ,,
2632	Five Fine Studies, on one mount, one of which is the Death's Head in the Last Judgment; three of them in black chalk and one in red, on which is written, "Di Mano di Anton Mini," who was a pupil of M. Angelo	,, ,,
	RAPHAEL...Sanzio...1483—1520.	
2633	Study for the Figure of the Almighty in the Church of Santa Maria, at the Porta del Popolo. Red chalk	,, ,,
2634	Study for a Sonnet, in the handwriting of Raphael Sanzio	,, ,,

No.		Contributed by
	MICHEL ANGELO...1475—1564.	
2635	Male Figure, seated. Red chalk . . . . From Sir Peter Lely's Collection.	*The Duke of Devonshire.*
	RAPHAEL...Sanzio...1483—1520.	
2636	The Virgin and the Apostles Mourning over the Dead Body of Our Lord. Ten figures. Pen in bistre . . . . . From Sir Thomas Lawrence's Collection.	*The University Galleries, Oxford.*
2637	Study of a Head and Hand. Pen and bistre wash From Sir Thomas Lawrence's Collection.	,, ,,
	BACCIO BANDINELLI...1487—1559.	
2638	Group of Male Figures. Pen in bistre . From Sir Peter Lely's Collection.	*The Duke of Devonshire.*
	RAPHAEL...Sanzio...1483—1520.	
2639	Figure, Flying. Pen in bistre . .	*University Galleries of Oxford.*
2640	Saint, with halbert. Red chalk . . .	*The Duke of Devonshire.*
2641	Kneeling Figure. Red chalk.	,, ,,
	MICHEL ANGELO...1475—1564.	
2642	Group of Wounded Men. Black chalk . . .	,, ,,
	ANDREA MANTEGNA...1431—1506.	
2643	Battle of River Gods	,, ,,
	RAPHAEL. .Sanzio...1483—1520.	
2644	Saint John. Red chalk	,, ,,
2645	Saint Paul. Red chalk	,, ,,
2646	Saint Paul Tearing his Mantle, from the Cartoon of Paul at Ephesus . . . . . From Sir Peter Lely's Collection.	,, ,,
2647	Nude Figure, with Book. Red chalk . . . From Sir Peter Lely's Collection.	,, ,,
2648	Running Figure. Red chalk . . . . . Dated 1513.	,, ,,
2649	Study of the Nude for the Transfiguration. Red chalk	,, ,,
2650	Triumph of Bacchus. Pen and bistre wash on brown paper, heightened with white .	*University Galleries of Oxford.*
2651	Head, life size, in black chalk	*The Duke of Devonshire.*
2652	Mercury, Hebe, and Cupid. Red chalk . . .	,, ,,
	GIULIO ROMANO...1492—1546.	
2653	Feast of the Gods . . . . . From Sir Peter Lely's Collection.	,, ,,
2654	Cupid in a Chariot, drawn by Eagles. Pen in bistre From Sir Peter Lely's Collection.	,, ,,
	BACCIO BANDINELLI...1487—1559.	
2655	The Portraits of Baccio and his Two Friends . Inscribed, "Questo è il ritratto di Baccio fatto da se stesso e gli altri d'altri amici suoi fatti al suo solito dopo pranzo." Pen in bistre.	,,
	PIERINO DEL VAGA...1500—1547.	
2656	Eagles' Heads. Pen in bistre	,, ,,

No.		Contributed by
	GIULIO ROMANO...1492—1546.	
2657	Female Figure, with a Sieve. Pen and bistre wash on grey paper, heightened with white	*The Duke of Devonshire.*
2658	Female Figure and Dragons. Pen and bistre wash, on grey paper	,, ,,
	PRIMATICCIO...1490—1570.	
2659	Subject from the Heathen Mythology. Pen and bistre	,, ,,
	BACCIO BANDINELLI...1487—1559.	
2660	Slaughter of the Innocents	,, ,,
	PERINO DEL VAGA...1500—1547.	
2661	The Infant Christ, St. Joseph, and part of the Figure of the Virgin. Red chalk	,, ,,
	PARMIGIANO...1503—1540.	
2662	Studies of Heads. Pen in bistre	,, ,,
	DANIELLO DA VOLTERRA...1509—1566.	
2663	Study of a Man's Head. Silver point on prepared ground, heightened with white	,, ,,
	ANDREA DEL SARTO...1488—1530.	
2664	Holy Family. Red chalk, on yellowish ground.	,, ,,
	PRIMATICCIO...1490—1470.	
2665	Study of a Boy. Red chalk.	,, ,,
	ANDREA DEL SARTO...1488—1530.	
2666	Portrait of Giacomo Sansovino, the Sculptor. Black chalk, on brownish paper	,, ,,
2667	Dancing Figures. Red chalk	,, ,,
	BATTISTA FRANCO...1498—1561.	
2668	Design for Dish. In centre, portrait of Cosmo de' Medici	,, ,,
	PARMIGIANO...1503—1540.	
2669	Study of Children. Pen in bistre	,, ,,
2670	Study of a Nude Figure. Red chalk	,, ,,
2671	Hercules and Cerberus. Apparently etchings struck off on prepared paper, or silver point heightened with white	,, ,,
2672	The Centaur Receiving Dejanira from Hercules	,, ,,
	ANNIBALE CARRACCI...1560—1609.	
2673	Female Head. Red chalk	,, ,,
	PARMIGIANO...1503—1540.	
2674	Recumbent Male Figure. Red chalk From Sir Peter Lely's Collection.	,, ,,
2675	Female Figure Spinning. Pen in bistre From Sir Peter Lely's Collection.	,, ,,
2676	Three Heads and a Figure Subject. In red and black chalk and bistre wash	,, ,,
	ANNIBALE CARRACCI...1560—1609.	
2677	Head of a Young Man. In red chalk, heightened with white	,, ,,

No.		Contributed by
	BATTISTA FRANCO...1498—1561.	
2678	Design for a Dish	*The Duke of Devonshire.*
	ANNIBALE CARRACCI...1560—1609.	
2679	Study of Children's Figures. For an arabesque .	,, ,,
2680	Study of Trees. Pen in bistre . . . . . From Sir Peter Lely's Collection.	,, ,,
2681	Peter Denying Christ. Pen and bistre wash, and red chalk	,, ,,
2682	Figure of a Man Playing the Flageolet. Black chalk	,, ,,
	ZUCCHERO FEDERIGO...1543—1600.	
2683	Study for an Altar-piece. Signed and dated 1570 From the Earl of Arundel's Collection.	,, ,,
	ANNIBALE CARRACCI...1560—1609.	
2684	Study of a Female Head. Red chalk. . . .	,, ,,
	LODOVICO CARRACCI...1555—1619.	
2685	A Coat of Arms, surrounded with Figures. Pen and red chalk, washed and heightened with white .	,, ,,
2686	Study of a Man Pulling a Rope. Black chalk . From Sir Peter Lely's Collection.	,, ,,
	PARMIGIANO...1503—1540.	
2687	Dead Christ and the Three Marys. Pen and bistre, heightened with white; and A Man Reading, black chalk, heightened with white, on prepared ground . . . . . From Sir Peter Lely's and Lancrinck's Collection.	,, ,,
	AGOSTINO CARACCI...1558—1601.	
2688	Portrait of Himself, with Mask in his hand . The head is engraved; the figure in black chalk.	,, ,,
	POLIDORO DA CARAVAGGIO...1495—1543.	
2689	Design for a Frieze. Pen and bistre, heightened with white, on grey paper . . . . . From Sir Peter Lely's Collection.	,, ,,
2690	Figure Seated, others Kneeling before Him. Bistre, heightened with white, on grey paper .	,, ,,
	TITIAN...1477—1576.	
2691	Study of a Landscape. Pen and bistre wash . From Lancrinck's Collection.	,, ,,
2692	Portrait of Himself. Black crayon, on blue paper From Sir Peter Lely's Collection.	,, ,,
	POLIDORO DA CARAVAGGIO...1495—1543.	
2693	Design for a Frieze. Pen and bistre wash . . From Sir Peter Lely's Collection.	,, ,,
	DOMENICHINO...1581—1641.	
2694	Battle. Pen and bistre wash	,, ,,
	POLIDORO DA CARAVAGGIO...1495—1543.	
2695	Design for a Frieze. Pen and bistre wash . . ly's Collection.	,, ,,

No.		Contributed by
	GUERCINO...1592—1666.	
2696	Landscape and Flooded River. Pen and bistre wash	*The Duke of Devonshire.*
	TITIAN...1477—1576.	
2697	Portrait. Red chalk	,, ,,
	BASSANO...1510—1592.	
2698	Studies of Heads. Black chalk	,, ,,
	TITIAN...1477—1576.	
2699	Two Studies, in pen and bistre; one of a sleeping boy	,, ,,
	GIORGIONE...1477—1511.	
2700	A Decapitation. Pen and bistre wash	,, ,,
2701	Two Recumbent Figures. Pen and bistre wash	,, ,,
	TITIAN...1477—1576.	
2702	Portrait of a Pope, pen in bistre; and the Virgin and Child and Saint Francis. Pen and bistre on reddish ground. On the latter is "N. H." in gold (? Nicholas Hilliard) The former is from Sir Peter Lely's Collection.	,, ,,
	GIORGIONE...1477—1511.	
2703	Two Small Portraits. Pen and bistre wash From Sir Peter Lely's Collection.	,, ,,
	CORREGGIO...1493—1534.	
2704	The Almighty and Angels. Red chalk and bistre wash, heightened with white	,, ,,
	GUIDO RENI...1575—1640.	
2705	Four Small Heads. Pen in bistre and chalk	,, ,,
	ANNIBALE CARRACCI...1560—1609.	
2706	Landscape. Pen in bistre	,, ,,
	CIRO FERRI...1634—1689.	
2707	Rebekah at the Well. Pen and bistre wash, on grey paper, heightened with white	,, ,,
	PIERINO DEL VAGA...1500—1547.	
2708	Boar Hunt. Pen and bistre, heightened with white From Sir Peter Lely's Collection.	,, ,,
	CARLO MARATTI...1625—1713.	
2709	Portrait of the Padre Resta. Red chalk	,, ,,
	CARLO DOLCE...1616—1686.	
2710	Female Figure, pointing upwards. Red chalk	,, ,,
	CARLO MARATTI...1625—1730.	
2711	Martyrdom of a Saint. Pen in bistre	,, ,,
	GHEZZI...D. 1755.	
2712	Figures in a Cottage, caricatured Signed and dated, 1720.	,, ,,
	GIOVANNI DA UDINE...1487—1564.	
2713	Design for a Frieze. In oil colours, on gold ground	*Wm. Drury Lowe, Esq.*

No.		Contributed by
	MUZIANO...1528—1592.	
2714	Landscape. Pen and bistre wash, heightened with white	*The Duke of Devonshire.*
	BERNINI...1598—1680.	
2715	Portrait. Pen and bistre wash	,, ,,
	GUERCINO...1592—1666.	
2716	Female Figure, writing. Others in the background. Pen and bistre wash	,, ,,
	D'ARPINO...1568—1640.	
2717	Nude Female Figure. Red chalk	,, ,,
	BAROCCIO...1528—1612.	
2718	Allegorical Subject. Pen and bistre wash on brown paper, heightened with white . . . . . From Sir Peter Lely's Collection.	,, ,,
	NICOLAS POUSSIN...1594—1665.	
2719	Daphne. Pen in bistre . . . . . From Sir Peter Lely's Collection.	,, ,,
	SALVATOR ROSA...1615—1673.	
2720	Study of Trees. Pen in bistre	,, ,,
2721	Jacob Wrestling with the Angel. Pen and bistre wash	,, ,,
	CAMPAGNOLA DOMENICO...1543.	
2722	Children Dancing. Pen in bistre . . . . . From Sir Peter Lely's Collection.	,, ,,
	PIETRO DA CORTONA...1596—1669.	
2723	The Pope borne in Procession. Black chalk; pen and bistre wash on brown paper, heightened with white Signed and dated, 1636.	,, ,,
	GUISEPPE SALVIATI...1510—1563.	
2724	The Pope placing his Foot on the Emperor's Head before the Church of St. Marc. Pen and bistre wash, on grey paper, heightened with white From Sir Peter Lely's Collection.	,, ,,
	TINTORETTO...1512—1594.	
2725	The Burning of a City. Pen and bistre wash, heightened with white on brown paper . .	,, ,,
	PASSIGNANO...1560—1638.	
2726	The Triumphal Entry of Lucretia Borgia into Este. Red chalk, pen and bistre wash . Signed, "Passignano." From the Reynolds Collection.	*James T. Knowles, Esq.*
	BALDASSARE PERUZZI...1481—1536.	
2727	Architectural Design. Pen and bistre wash .	*The Duke of Devonshire.*
	GUISEPPE SALVIATI...1510—1563.	
2728	The Emperor Kissing the Pope's Foot. Pen and bistre wash, on grey paper, heightened with white From Sir Peter Lely's Collection.	,, ,,
	PAOLO VERONESE...1528—1588.	
2729	Death of Saint Justina. Pen and bistre wash, on grey ground, heightened with white . . From Lancrinck's Collection.	,, ,,

No.		Contributed by
	PASSEROTTI...1540—1595.	
2730	Portrait of Scaliger. Pen and bistre wash .	*The Duke of Devonshire.*
	GUIDO RENI...1575—1642.	
2731	Prometheus. Red chalk	,, ,,
	PERINO DEL VAGA...1500—1547.	
2732	Feast of the Gods. Pen and bistre wash, on grey paper, heightened with white	,, ,,
	STOTHARD...1755—1834.	
2733	Studies from the Life	*The Royal Academy.*
	GUIDO RENI...1575—1642.	
2734	Group of Angels. Red chalk . . .	*The Duke of Devonshire.*
	CORREGGIO...1493—1534.	
2735	Design for an Altar Piece. Pen and colours .	,, ,,
	ALBANO...1578—1660.	
2736	Aphrodite. Pen and bistre wash, on red paper, heightened with white	,, ,,
	STOTHARD...1755—1834.	
2737	Studies from the Life	*The Royal Academy.*
	TINTORETTO...1512—1594.	
2738	Historical Design. Pen and bistre wash, on brown paper, heightened with white . . .	*The Duke of Devonshire.*
	TADDEO ZUCCHERO...1529—1566.	
2739	Christ Sitting in Judgment. Red chalk. Pen and bistre wash	,, ,,
	CORREGGIO...1493—1534.	
2740	The Assumption of the Virgin. Red chalk .	,, ,,
	GUERCINO...1592—1666.	
2741	The Race of Atalanta. Pen and bistre wash, on brown ground	*M. Digby Wyatt, Esq.*
	HOLBEIN...1494-5—1543.	
2742	Design for a Cup; bearing portrait of Anne Boleyn. Inscribed, "Bound to obey, and bound to serve." Pen and water colour, heightened with gold. The words "Hans Holbein, Inv. Fecit;" and on the back, "This is an original drawing by Hans Holbein; was actually executed, and in the possession of Queen Anne Boleyn, A.D. 1534. D. Logan," are in the handwriting of Horace Walpole, to whom this drawing belonged	*The Bodleian Library.*
	GERMAN SCHOOL.	
2743	A Peasant, a Soldier, and a Cottage. Pen in bistre	*The Duke of Devonshire.*
	HOLBEIN...1494—1543.	
2744	Seven Designs (various.) Pen and ink . .	,, ,,
2745	Portrait of a Man in a broad-leafed cap. Black and red chalk	,, ,,
	VANDYCK...1599—1641.	
2746	Studies of Heads. Chalk and pen . . .	,, ,,

No.		Contributed by
	ADAM ELSHEIMER...1574—1620.	
2747	Three Small Designs. Pen. One on brown paper, heightened with white	*The Duke of Devonshire.*
	VANDYCK...1599—1641.	
2748	Studies of Heads and Feet. Pen in bistre .	,, ,,
	RUBENS...1577—1640.	
2749	Study for his Picture of the Last Judgment. Black chalk and bistre wash	,, ,,
2750	Group of Children. Pen and bistre wash on green ground, heightened with white. Festoon of fruit in pen	,, ,,
	CANALETTO...1697—1768.	
2751	Studies of Figures, in oil colours	*John Samuel, Esq.*
	CLAUDE LORRAINE...1600—1682.	
2752	Landscape. Black chalk and bistre wash .	*The Duke of Devonshire.*
	RUBENS...1577—1640.	
2753	Studies of the Cripple in Raphael's Cartoon of the Beautiful Gate. Black chalk	,, ,,
	REMBRANDT...1607—1669.	
2754	Interior of a Cottage, with figures. Pen and bistre wash	,, ,,
	CANALETTO...1697—1768.	
2755	Studies of Figures, in oil colours	*John Samuel, Esq.*
	CLAUDE LORRAINE...1600—1682.	
2756	Landscape. Red chalk	*The Duke of Devonshire.*
2757	Pen in Bistre	,, ,,
	ROTTENHAMER...1564—1606.	
2758	Four Studies of Figures. Pen and bistre wash .	,, ,,
	CLAUDE LORRAINE...1600—1682.	
2759	Landscape. Pen and bistre wash	,, ,,
	JAQUES CALLOT...1593—1635.	
2760	A Beggar. Pen in bistre	,, ,,
	CLAUDE...Lorraine...1600—1682.	
2761	Landscape. Bistre wash on red paper . . .	,, ,,
2762	Landscape. Pen and bistre wash	,, ,,
	CANALETTO...1697—1768.	
2763	Studies of Figures, in oil colours	*John Samuel, Esq.*
	STOTHARD...1755—1834.	
2764	Studies of Figures, in black chalk . . .	*The Royal Academy.*
	WATTEAU...1684—1721.	
2766	Groups of Figures. Red chalk . . .	*The Duke of Devonshire.*
	STOTHARD...1755—1834.	
2767	Studies of Figures, in black chalk . . .	*The Royal Academy.*
2768	Studies of Figures, in black chalk . . .	,, ,,
2769	Studies of Figures, in black chalk . . .	,, ,,
	SIR THOMAS LAWRENCE...1769—1830.	
2770	Head of Boy, in oil colours	*James T. Knowles, Esq.*
	JOHN PHILLIP, R.A.....D. 1867.	
2771	The Porch	*J. Agnew Jones, Esq.*
2772	[illegible]	,, ,,

2901. Vergl. Longfellow-Fis 112 Afis.

THE CENTRAL (DUDLEY) GALLERY.

No.		Contributed by
	MURILLO...Bartolomé Esteban...1618—1682.	
2901	The Death of Santa Clara	*The Earl of Dudley.*
	Painted for the Franciscan Convent at Seville. The inscription explains the subject. "Among the remarkable favours which the glorious Saint Clara received during her life from our Lord Christ, was that of his being present at her death, with his blessed mother, accompanied by virgins wearing golden crowns and white dresses, with palms in their hands, who covered her holy body with a mantle brought from Heaven. A miraculous event, which only the eyes of St. Clara and those of one of her religious companions were worthy to enjoy." From the Soult and Aguado Collections.	
	FRANCIA...Francesco Raibolini...1450—1517.	
2902	Holy Family	,, ,,
	From the Pourtales Collection.	
	VELASQUEZ...Diego...1599—1660.	
2903	Portrait of a Lady	,, ,,
	From the Martinez Gallery, No. 18, of the Salamanca Catalogue.	
	LIPPI...Filippino...1460—1505.	
2904	Portrait of a Lady of the Tornabuoni Family	,, ,,
	PERUGINO...Pietro...1446—1524.	
2905	The Adoration of Joseph and Mary . . .	,, ,,
2906	The Baptism of Christ	,, ,,
2907	Christ and the Woman of Samaria at the Well	,, ,,
2908	The Resurrection	,, ,,
2909	Noli me Tangere	,, ,,
	These five pictures were exhibited at the British Institution in 1852.	
	ANGELICO...Fra Giovanni da Fiesole...1387—1455.	
2910	Virgin and Child with Saints	,, ,,
	MURILLO...Bartolomé Esteban...1618—1682.	
2911	Santa Justa	,, ,,
	BONIFAZIO...Venetiano, or da Verona...1491—1553.	
2912	Virgin and Child with Saints	,, ,,
2913	The Holy Family, Saint John, and Saints .	,, ,,
	CREDI...Lorenzo di...1459—1537.	
2914	Virgin and Child, and Saint John	,, ,,
	DAVID...Jacques Louis...1748—1825.	
2915	Portraits of Pius the Seventh and Cardinal Caprara	,, ,,
	PALMA...Jacopo Il Vecchio...about 1475—1523-4.	
2916	The Holy Family, with Saints	,, ,,
	MURILLO...Bartolomé Esteban...1618—1682.	
2917 to 2921	The Story of the Prodigal Son.	,, ,,
	A series of five pictures, the sixth of which is in the Vatican, having been presented to the Pope by the King of Spain. No. 13 *et seq.* of the Salamanca Catalogue.	

No.		Contributed by
	BREUGHEL...Jan or Velvet...1568—1625.	
2922	Water	*The Earl of Dudley.*
2923	Earth	,, ,,
2924	Fire	,, ,,
2925	Air	,, ,,
	MEMLING...Hans.	
2925a	Virgin and Child	*Wynn Ellis, Esq.*
	MURILLO...Bartolomé Esteban...1618—1682.	
2926	The Old Gipsy Woman From the Martinez Gallery. No. 32 of the Salamanca Catalogue.	*The Earl of Dudley.*
	FRANCIA...Francesco Raibolini...1450—1517.	
2927	Virgin and Child Inscribed "Jacobus Gambarus Bon per Franciam auriferum hoc opus fieri curavit, 1495."	,, ,,
	GREUZE...Jean Baptiste...1726—1805.	
2928	A Young Girl	*Reginald Cholmondeley, Esq.*
	CLAUDE...De Lorraine...1600—1682.	
2929	Landscape	*Lord Feversham.*
2930	Landscape	,, ,,
	BAROCCIO...Frederico...1528—1612.	
2931	The Virgin adoring the Infant Christ	,, ,,
	TITIAN...Tiziano Vecellio da Cadore...1477—1576.	
2932	Portrait of one of the Grimani Family	,, ,,
	ZURBARAN...Francisco...1598—1662.	
2933	The Annunciation	*The Earl of Dudley.*
	BELLINI...Giovanni...1422—1512.	
2934	Portrait of a Man with a Black Cap	,, ,,
2935	Virgin and Child and Two Saints	,, ,,
	MURILLO...Bartolomé Esteban...1618—1682.	
2936	St. John and the Lamb From the Salamanca Collection.	,, ,,
	BASAITI...Marco...Painted from 1470 to 1520.	
2937	Holy Family and Saint Catherine	,, ,,
	UNKNOWN.	
2938	Portrait of a Youth	,, ,,
	PERUGINO...P....1446—1524.	
2938a	The Holy Family	*Wynn Ellis, Esq.*
	TINTORETTO...Jacopo Robusti...1512—1594.	
2939	Portrait of Pope Paul the 4th	*C. Brinsley Marlay, Esq.*

OUTSIDE THE DOOR OF CENTRAL GALLERY.

	CARRACCI...Agostino...1558—1601.	
2940	Christ Raising the Widow's Son	*R. S. Holford, Esq.*
	CARRACCI...Lodovico...1555—1619.	
2941	Our Saviour Healing the Blind Man	,, ,,

CATALOGUE

OF

Portraits of Yorkshire Worthies.

"Our County, as the curious observe, is the epitome of England; "whatsoever is excellent in the whole land being to be found in proportion "thereto."

"Besides, God hath been pleased to make it the birthplace and nursery "of many great men."

—*Dr. George Hickes' Sermon, preached at the Yorkshire Feast, in Bow Church, London, June 11th, 1682.*

EDWARD HAILSTONE,
Honorary Superintendent.

THOMAS FISHER,
Assistant Superintendent.

YORKSHIRE WORTHIES.

CORRIDOR AT THE TOP OF GRAND STAIRCASE.

No.		Contributed by
3001	SAVILE, SIR HENRY, KNIGHT. B. at Bradley, W. R., 1549. Tutor to Queen Elizabeth. Provost of Eton, etc. Founded the Savilian Professorships at Oxford. D. 1622. Full length	*Eton College.*
	(See No. 3264.)	
3002	CARLISLE, JAMES HAY, EARL OF. B. 1615. Created Baron Hay of Sawley, County of York. Ambassador to France. 1622, advanced to Baron Doncaster and Earl of Carlisle, K.G. By *Vandyck.*	*Lord Lyttelton.*
3003	WICLIFFE, OR WYCLIFFE, JOHN. B. near Richmond, 1324. In 1360 Master of Balliol Hall. In 1375 Rector of Lutterworth. D.1384. Divine and Reformer. 1.	*Earl Denbigh.*
3004	2.	*Balliol College, Oxford.*
3005	TONSTAL, OR TUNSTALL, CUTHBERT. B. at Hackforth, N. R., 1474. Educated at Trinity College, Cambridge. Dean of Salisbury. Master of the Rolls. Bishop of London, 1522. Bishop of Durham, 1530. Deprived, 1552. Restored, 1553. Deprived again, 1559. D. 1560.	*J. T. Darcy Hutton, Esq.*
3006	ALCOCK, JOHN. B. at Beverley. Filled many high offices. Bishop of Rochester, 1472. Lord Chancellor, 1475. Bishop of Worcester, 1476. Bishop of Ely, 1486. Founded Jesus College, Cambridge. D. 1500.	*Jesus College, Cambridge.*
3007	GOWER, JOHN. B. in Yorkshire, 1320. The great poet. Author of *Confessio Amantis.* D. 1402.	*Bodleian Library, Oxford.*
3008	WENTWORTH, THOMAS, 1ST LORD WENTWORTH. B. . Served in France in Henry VIII.'s expedition in 1523. Created Lord Wentworth of Nettleden, 1529. Lord Chamberlain and Privy Councillor to Edward VI. D. 1550.	*Philosophical Society, York.*
3009	WENTWORTH, THOMAS, LORD WENTWORTH. Second Lord Wentworth (eldest son of the first Lord). Governor of Calais under Edward VI. and Mary. Surrendered Calais to the Duke of Guise, 1558.	*W. Vernon Wentworth, Esq.*
3010	MONTAGU, SIR EDWARD, KT. Lawyer. Ancestor of several Yorkshire families. Chief Justice of K.B., 1539. Removed to C.P., 1545. Knighted. One of the Executors of Henry VIII.'s will. Sent to the Tower on Queen Mary's Accession. D. 1557. —By *Holbein.*	*A. Montagu, Esq.*

No. — Contributed by

3011 **Harrison, John.**
B. at Leeds, 1579. Great benefactor to Leeds. D. 1652.
Full length. . . . *Mayor and Corporation of Leeds.*
(See No. 3037.)

3012 **Gee, William.**
B. 1523. Sheriff of Hull, in 1560. Mayor of Hull, in 1562, 1573, 1583. Founded Gee's Hospital in Chapel Lane, Hull (near St. Mary's Church), and in 1578 subscribed £80 and 20,000 bricks towards rebuilding the Grammar School at Hull (originally founded by John Alcock, Bishop of Ely, 'A.D. 1486'). D. 1602.
In the Grammar School, Hull.

3013 **Scrope, Henry le, Lord Scrope.**
Ninth Baron. B. 1536. Summoned to Parliament, 1555-1589. One of the Tilters at the Coronation of Queen Elizabeth. Governor of the Castle of Carlisle. Warden of the West Marches towards Scotland. Marshal of the army at the siege of Leith, 1568. Served in arms against the insurgents under the Earls of Northumberland and Westmoreland. Had the care of Mary Queen of Scots at Bolton Castle, from July, 1568, to January, 1569. Made K.G. D. 1591. Painted Æt. 22, Anno 1558.
Lord Bolton.

3014 **Holgate, Robert.**
B. at Hemsworth. Bishop of Llandaff, 1537. Archbishop of York, 1544. Founded the Hospital and School at Hemsworth.
Governors of Hemsworth Hospital.

3015 **Northumberland, Thomas Percy, Seventh Earl of.**
Beheaded at York, 22nd August, 1572. Chief Conspirator in the Norton Rebellion, in Yorkshire. Temp. Eliz.
Full length, kneeling, Æt. 58, dated 1566.
Sir Charles Slingsby, Bt.

3016 **Chaloner, Sir Thomas.**
Poet, and Ambassador to Spain. B. 1515. D. 1565. —By *Sir Antonio More.*
Mrs. M. G. Edgar.

3017 **Mathew, Tobie, or Tobias.**
Dean of Durham. Bishop of Durham, 1595. Translated to York, 1606. D. 1628.
The Dean and Chapter, York.

3018 **Norton, Richard.**
Of Norton. Patriarch of the Rebellion of 1569. Governor of Norham Castle, 1555. One of the Council of the North. Temp. Henry VIII., and Elizabeth. Died abroad.
Lord Grantley.

3019 **Norton, Thomas.**
His brother. B. . Who joined the Rebellion, and, with his nephew Christopher, executed May, 1570.
" "

3020 **Norton, Christopher.**
Son of Richard Norton. B. . Executed May, 1570.
" "

3021 **Savile, Sir John, Kt.**
B. at Over Bradley, 1545. Commoner at Brazenose College, Oxford, 1561. Reader in Middle Temple, 1586. Sergeant at Law, 1592. Baron of Exchequer, 1598. Sat in that Court till the Queen's death. Patent renewed by James I. Knighted, 1603. D. 1607.
The Earl of Mexborough

No.		Contributed by
3022	**Lister or Lyster, Sir Richard, Kt.** Of the ancient family in Craven. Of the Middle Temple, 1516. Solicitor-General, 1521. Chief Baron of Exchequer, 1529. Commissioner on Trial of Bishop Fisher and Sir T. More. Chief Justice, K.B., 1545. Attested confession of Thomas, Duke of Norfolk, 1547. Resigned office, 1552. D. 1554.—By *Zucchero*.	*Lord Ribblesdale.*
3023	**Lister, Lady Elizabeth.** Wife of above.—By *Zucchero*.	" "
3024	**Ingleby, Sir William, Kt.** B. . Of Ripley. Treasurer of Berwick-upon-Tweed, temp. Edward VI. and Elizabeth. D. 1578.	*Revd. Sir H. T. Ingilby, Bart.*
3025	**Danby, Sir Robert, Kt.** B. 14—. Of the old Yorkshire family. Serjeant-at-Law, 1443. Raised to the Bench of Common Pleas, 1452. Chief Justice of Common Pleas, 1461. Mentioned as an excellent Judge. Accidentally shot at Thorpe Perrow. D. .	*Mrs. Danby Harcourt.*
3026	**Wray, Sir Christopher, Kt.** B. 1524, at Bedale. Educated at Magdalen College, Cambridge. M.P., 1553. Speaker, 1571. Judge, 1572. Ch. first, and Knighted, 1574. D. 1592. 1. Small, on panel	*Master's Lodge, Trinity College, Cambridge.*
3027	2.	*John Dalton, Esq.*
3028	3. . .	*Mr. Snoswell, 4, Norland Place, Notting Hill, W.*
3029	**Wray, Frances.** Daughter of Sir Christopher. B. 1576.	*John Dalton, Esq.*
3030	**Dolben, Revd. John, D.D.** B. in Northamptonshire. Educated at Westminster. Scholar of Christ Church. Served as Ensign at the siege of York, and at Marston Moor. Returned to the University. Canon of Christ Church, afterwards Archdeacon of London. Clerk of the Closet. Bishop of Rochester, 1666. Archbishop of York, 1683. D. 1686.	*Balliol College, Oxford.*
3031	**Ingram, Sir Arthur, Kt.** High Sheriff of the County to Charles I. Builder of Temple-Newsam. D. 1655. Full length.	*H. C. Meynell Ingram, Esq.*
3032	**Ingleby, Sampson.** Fifth son of the Treasurer. B. 1569. Steward to Henry Percy, ninth Earl of Northumberland, at Spofforth Manor. D. 1604. Date 1594. Æt. 25.	*Revd. Sir H. Ingilby, Bart.*
3033	**Loftus, Rev. Adam, D.D.** B. . Educated at Trinity College, Cambridge. Archbishop of Armagh, 1562. Resigned. Became Archbishop of Dublin, 1567. D.	*His Grace the Lord Primate of Ireland.*
3034	**Heath, Revd. Nicholas, D.D.** B. 1503. Almoner to King Henry VIII. Bishop of Llandaff and Rochester, 1539. Bishop of Worcester, 1553. Deprived by Edward VI. Restored by Queen Mary. Archbishop of York, 1555. Deprived, 1558. D . Painted Æt. 63, A.D. 1566.	*Lieut-Colonel Akroyd.*

No.		Contributed by
3035	SANDERSON, REVD. ROBERT, D.D. B. at Rotherham, 1587. Divine. Much esteemed by Charles I. Deprived of his preferments. After the Restoration, made Bishop of Lincoln. D. 1662-3.	
	1.	*Lord Mayor and Corporation of London.*
3036	2.	*Christ Church, Oxford.*
	(See No. 3267.)	
3037	HARRISON, JOHN. From Thoresby's Museum	*Mrs. Cookson.*
	(See No. 3011.)	
3038	HOWARD, SIR CHARLES. Second Baron Howard of Effingham. B. 1536. K.G. 1574. One of the Commissioners for the trial of the Queen of Scots, 1586. Lord High Admiral of England. Celebrated for his defeat of the Spanish Armada, 1588. Created Earl of Nottingham, 1590. Resigned the office of Lord High Admiral, 1619. D. 1624. Æt. 88.	*Hon. and Revd. W. Howard.*
3038a	WHITGIFT, ARCHBISHOP. Of Whitgift. Archbishop of Canterbury, 1583—1603.	" "
3039	HUTTON, MATTHEW, REVD., D.D. B. 1529. Educated at Trinity College, Cambridge. Lady Margaret's Professor, 1561. Held preferments. Dean of York, 1567. Bishop of Durham, 1589. Archbishop of York, 1595. President of the Council of the North, 1596. D. 1605.	*The Archbishop of York.*
3040	WANDESFORDE, CHRISTOPHER, LORD CASTLECOMER. B. 1592, at Bishop Burton. Son of Sir George Wandesforde, of Kirklington. Educated Clare Hall, Cambridge. M.P. 1628. A manager of the impeachment of the Duke of Buckingham. Accompanied Lord Wentworth to Ireland as Master of the Rolls, 1633. Knighted, 1636. Lord Deputy, 1640. Created Baron Mowbray and Viscount Castlecomer. D. 1640. His works published by his descendant, Dr. Comber.	*Revd. H. G. W. Comber.*
3041	LISTER, SIR MARTIN.	*Lord Ribblesdale.*
3042	SCROPE, EMMANUEL LE, LORD SCROPE. Tenth and last Baron Scrope of Bolton, K.G. Summoned to Parliament, 1614-25. Lord President of the King's Council of the North. Created by Charles I. Earl of Sunderland.	*Lord Bolton.*
3043	ROBINSON, WILLIAM M. B. . Of Newby. Merchant in York. Lord Mayor, 1619. Ancestor of the Earl de Grey. D. 1626.	*The Governor of the Merchants' Company, York.*
3044	FITZWILLIAM, LORD. 17th Century.—By *Cornelius Jansen.*	*Sir G. Broke-Middleton.*
3045	SIMON, ABRAHAM. B. at Leeds. Modeller and medallist. Worked in France and Holland. Designed the medal for the Knights of the Royal Oak. D. in poverty, some time after the Restoration.—By *Sir Godfrey Kneller.*	*Henry Musgrave, Esq.*
3046	TILSON, HENRY, REVD., D.D. B. at Heptonstall, 1575. Student at Balliol College, Oxon, 159—. Chaplain to Thomas, Earl of Strafford. Dean of Christ Church, Dublin. Bishop of Elphin, 1639. Ejected. Died at Soothill; buried at Dewsbury, 1655.	*T. Shaen Carter, Esq.*

No.		Contributed by
3047	TILSON, NATHANIEL, AND FAMILY. B. Son of the above. D. —By *Henry Tilson.*	*T. Shaen Carter, Esq.*
3048	TILSON, NATHANIEL. By *H. Tilson.*	,, ,,
3049	TILSON, HENRY. Son of Nathaniel. B. in Yorkshire, 1619. Pupil of Sir Peter Lely. A skilful artist in portraiture.—By *himself.*	,, ,,
3050	DOLBEN, SIR GILBERT, BART. B. Eldest son of the Archbishop of York. Became one of the Justices of the Court of Common Pleas in Ireland. By Wm. III. created a Baronet, 1704. Died 1722. A great friend of Dryden's. Full length	*Bodleian Library, Oxford.*
3051	WILLIAMS, JOHN, REV., D.D. B. 1582. Educated at St. John's College, Cambridge. Made Chaplain to James I., and several ecclesiastical preferments. Keeper of the Seals, 1621. Bishop of Lincoln. Accused in the Star Chamber, fined £10,000 and imprisoned. Archbishop of York, 1641. Deprived and sent to the Tower. Released, and D. 1650.	*The Archbishop of York.*
3052	BALTIMORE, GEORGE CALVERT, FIRST LORD. B. at Kiplin, N.R., 1582. Under-Secretary of State to King James the First, who first obtained a grant of the colony of Maryland. D. 1632.	*Duke of Devonshire, Bolton Abbey.*
3053	STILLINGFLEET, EDWARD, REVD., D.D. B. 1635. Of a Yorkshire family. Bishop of Worcester, 1689. D. 1699. A divine of great learning.	*Rev. A. L. W. Bean.*
3054	STERNE, REVD. RICHARD, D.D. B. Educated at Cambridge. Master of Jesus College. Imprisoned in the Tower. Turned out of College, 1643. Chaplain to Archbishop Laud; with him on the scaffold. Bishop of Carlisle, 1660. Archbishop of York, 1644. D. 1683.	*Jesus College, Cambridge.*
3055	FOUNTAYNE, JOHN. B. . Called to Bar, 1629. Called "Turncoat" Fountayne, being alternately Royalist and Parliamentarian. Appointed by the Parliament to report on the Law, 1652. Made Serjeant-at-Law, 1658. One of Commissioners of Great Seal in the Long Parliament, 1659. Survived the Restoration. D. 1671.	*A. Montagu, Esq.*
3056	HERBERT, SIR THOMAS. B. 1610. D. 1682. Oriental Traveller, and author of *Threnodia Carolina.*—By *Walker.*	*Robert Williamson, Esq.*
3057	HOWARD, LORD, K.B. Married the heiress of Lord Knevit of Escrick. Created Baron Howard of Escrick, 1628. Acquired an infamous immortality by his betrayal of the patriots Lord Russell and Algernon Sidney. D. 1675.	*Sir Reginald H. Graham, Bart.*
3058	STRAFFORD, THOMAS WENTWORTH, FIRST EARL OF. B. 1593. Son of Sir P. Wentworth, of Wentworth Woodhouse. Became Lord President of the North. Impeached and beheaded on Tower Hill, 1641.	*Bodleian Library, Oxford.*

No.		Contributed by
3059	BRAMHALL, REVD. JOHN, D.D. B. at Pontefract, 1593. Educated at Sidney Sussex College, Cambridge. Archdeacon of Meath. Bishop of Derry, 1634. Became Archbishop of Armagh, 1661. D. 1663.	*Sidney Sussex College, Cambridge.*
3060	PARKER, EDWARD. B. Hereditary Bowbearer of the Forest of Bolland. Dated 1689.	*J. Goulbourn Parker, Esq.*
3061	ROKEBY, SIR THOMAS, KNIGHT. B. about 1622. Educated at Cambridge. Called to the Bar, 1657. Lived at York. Favoured Prince of Orange. Justice C.P., 1689. Justice K.B., 1689.—By *Schalken.*	*Revd. S. Buxton Smyth.*
3062	MARGETSON, REV. JAMES. B. at Drighlington. Treasurer of St. Patrick's. Archbishop of Dublin, 1660. Translated to Armagh, 1663. D. 1678.	*His Grace the Lord Primate of Ireland.*
3063	RAWDON, SIR MARMADUKE, KNIGHT. Of a Yorkshire family. Baptized at Brandsbey, 20th March, 1582. Knighted by Charles I., for his loyal services. D. 1646.	*Andrew Fairbairn, Esq.*
3064	MARVELL, ANDREW. B. at Hull, 1620. Political writer. D. 1678.	*J. Rhodes, Esq.*
3065	LUMLEY, JOHN, LORD LUMLEY. B. . C. 1534. Only son of George Lumley, of Thwing. His father indicted at York with Thomas, Lord Daroy, and others, for treason; condemned and executed, 1544. On decease of grandfather, became Lord Lumley. Educated in the Court of Edward VI. Friend of succeeding sovereigns. A most distinguished man and author, patron of literature. D. 1609.	*The Earl of Scarborough.*
3066	FROBISHER, SIR MARTIN. B. at Doncaster, 1535. Naval hero and discoverer. D. 1594. Full length.	*Bodleian Library, Oxford.*
3067	RICHMOND, LODOWICK STUART, DUKE OF. B. 1574. Created Baron Settrington, 1613. Duke of Richmond, 1623. D. 1624. Held many important offices.	*The Lord Mayor and Corporation of the City of York.*
3068	CALVERLEY, ANNE, LADY. B. 1534. Daughter of Sir Christopher Danby, Knight, of Farnley. High Sheriff of Yorkshire. 37. Henry VIII., and great benefactor to Leeds Church. Married Sir Walter Calverley, Knight, of Calverley. Living 1568. Dated 1571.	*Sir W. Calverley Trevelyan, Bart.*
3069	CALVERLEY, WILLIAM. B. 1557. Her son and heir. D. Dated 1571. Æt. 14.	" "
3070	CALVERLEY, HENRY. B. 1604. Son of Walter Calverley, who stabbed his wife and children, and suffered death by the *peine forte et dure*, at York, in 1605. This portrait represents the "Brat at Nurse" of the "Yorkshire Tragedy" ascribed to Shakspeare. D. 1661. Dated 1638.	" "
3071	RAMSDEN, SIR JOHN. Of Byram and Longley. B. . A distinguished Cavalier officer. D. .—By *Mireveldt.*	*Sir J. W. Ramsden, Bart*

No.		Contributed by
3072	Buckingham, Second Duke of, George Villiers. B. 1627-8. Fought in the Civil Wars, and had a command in the royal army at Worcester, 1651. Escaped to Holland. Rode uncovered before Charles II. at his entry into London at the Restoration. Made K.G. One of King Charles's ministers. Known as the profligate nobleman. Satirized by Dryden and Pope. Married the heiress of Thomas, Lord Fairfax. Died at Kirkby Moorside, 1687. Full length.—By *Vandyck*.	*The Earl of Chesterfield.*
3073	Fairfax, Sir Thomas, Kt. B. 1560. Son of Sir Thomas Fairfax, of Denton. Knighted before Rouen for his bravery, 1591. Served in Germany. Ambassador from Queen Elizabeth to King James. Created Lord Fairfax of Cameron, 1627. D. 1640.	*Thomas Fairfax, Esq.*
3074	Fairfax, Ferdinando. B. . Son of the above. An active Parliamentary General. Defeated Earl of Newcastle, 1642, and others. Commanded at Marston Moor, 1644. D. 1648.—By *Bower*.	" "
3075	Fairfax, Thomas. By Walker B. 1611, at Denton. Son of above. Served in Holland. Distinguished himself as a Parliamentary general, as Sir Thomas Fairfax under his father at Marston Moor. Generalissimo of Parliamentary army. Refused to act on trial of Charles I. A commissioner for promoting the Restoration. Represented the County of York. D. 1671.	
	1.	" "
3076	2. ~~By Walker~~	*Earl Spencer.*
3077	Fairfax, Sir Thomas, Kt. Of Denton. Sheriff of Yorkshire, 1571. Said to have been with the Duke of Bourbon at the sacking of Rome. Father of the first Baron Fairfax, and of Edward Fairfax, of Newhall, the poet. D. 1599.	T. Fairfax Esq. *Thomas Fairfax, Esq.*
3078	Fairfax, Sir William, Kt. B. . Son of Sir P. Fairfax, of Steeton. A Parliamentary officer, in command of a regiment at Edge Hill, 1642. Killed at Montgomery Castle, 1644. Full length.	
3079	Fairfax, Thomas. Fifth Baron. B. . Colonel in the Guards, and M.P. for the County of York, which he was obliged to relinquish at the Union with Scotland. Married the heiress of Lord Colepepper and settled at Leeds Castle. D. 1710.	" " *C. Wykeham Martin, Esq., R.A.*
3080	Fairfax, Henry. Fourth Baron of Denton, whose grandson established himself in America.—Copy. Note.—The original portrait was brought lately from America by a daughter of the ninth Baron, and two copies only made.	*Lieut.-Col. Akroyd.*
3081	Fairfax, Mary. Duchess of Buckingham. B. 1639. Daughter and heiress of Thomas, third Lord Fairfax. Married to George Villiers, second Duke of Buckingham. D. 1705.	*C. Wykeham Martin, Esq.*
3082	Fairfax, Robert. B. . Of Newton Kyme. Vice-Admiral of the Blue. Commanded the Tor Bay, at the taking of Gibraltar. M.P. for York. Lord Mayor, 1715, the year of the Scots' rising. D. 1725.	*Thomas Fairfax, Esq.*

No.		Contributed by
3083	NEWCASTLE, WILLIAM CAVENDISH, DUKE OF. B. at Handsworth, near Sheffield, 1593. Made Earl of Newcastle, 1627. Fought at Adwalton in the Parliamentary wars in Yorkshire, on the King's side. Retired abroad. Returned at the Restoration, and made Duke, 1665. D. 1676.	
	1. Full length, by *Vandyck*. (In Gallery C.)	*Earl Spencer.*
3084	2. By *Dobson*	*Col. Tempest.*
3085	LANGDALE, SIR MARMADUKE, KT. Knighted by Charles I., 1627. During the Civil Wars one of the most distinguished Cavalier generals. Made prisoner in Scotland and escaped. One of the attendants of Charles II. at the Restoration. Created, 1658, Baron Langdale, of Holme-on-Spalding-Moor.	*Hon. Mrs. Stourton.*
3086	LAMBERT, JOHN, LIEUT.-GENERAL. Son of Josias Lambert, of Calton-in-Craven. B. 1619. Became the celebrated Parliamentarian general. Banished to Guernsey, 1667. Died on St. Nicholas Island, Plymouth Sound, 1682-3.	
	1.	*M. Wilson, Esq.*
3087	2.	*Lord Ribblesdale.*
3088	LAMBERT, JOSIAS, ESQ. Of Calton-in-Craven. B. in 1554. Resided at Calton Hall. Father of the Parliamentary general, by his second wife. Buried at Kirkby Malhamdale.	" "
3089	LISTER, THOMAS. B. Of Gisburn Park. D. By *Lambert*.	" "
3090	LISTER, JOHN. Of Arnoldsbiggin. B. 1641. D. 1774. Painted by John Lambert, Esq. Dated A.D. 1670.	" "
3091	BEAUMONT, SIR RICHARD, KNIGHT. Of Whitley Beaumont. B. 1574. Knighted by King James I., 1609. Held a Commission in the King's service, and other offices. M.P. for Pontefract, 1625. Created a baronet, 1628. D. 1631.	*H. B. Beaumont, Esq., M.P.*
3092	BEAUMONT, SIR THOMAS, KNIGHT. Baptized at Mirfield, 1606. Some time of the Middle Temple. Sergeant-Major of Sir William Savile's regiments. Afterwards Governor of Sheffield Castle, 1642. Lieutenant-Colonel of the Yorkshire Militia. Knighted by King Charles II., 1660. His correspondence with Sir William Savile during the Civil Wars is in the Bodleian Library, Oxford. D. 1668.	*W. B. Wrightson, Esq.*
3093	MONCKTON, SIR PHILIP, KT. B. at Heck. Knighted, 1644. Royalist. Fought at Marston Moor, and other places. D. 1678.	*Lord Viscount Galway, M.P.*
3094	SLINGSBY, SIR HENRY, KT. Knighted by Queen Elizabeth, and held offices under the Duchy of Lancaster, of which he was deprived and imprisoned for two years in the Fleet. High Sheriff of Yorkshire, 1611-12. Fined for non-attendance. D. 1634. He was father of Sir Henry Slingsby, who was beheaded. Full length.	*Sir C. Slingsby, Bart.*
3095	SLINGSBY, SIR HENRY. B. 1601. Created a Baronet by King Charles I. A staunch Royalist, beheaded 1658. Author of a *Father's Best Legacy*.	" "

No.		Contributed by
3096	SLINGSBY, HENRY. B. 1620. Master of the Mint to King Charles II. Quarter, having inscription—"Henry Slyngsbye, Esq., "of Slingsbye House, in the Strand, and Kippax, "Master of the Mint to King Charles II., 1670. Only "son of Sir William."	*Sir C. Slingsby, Bart.*
3097	SLINGSBY, SIR WILLIAM, KT. Of Kippax. B. 1562. (Father of Henry Slingsby, Master of the Mint to Charles II.) Discoverer of the Spa at Harrogate. Commissioner-General, under Lord Howard of Effingham, in the fleet that took Cadiz. Honorary carver to Anne of Denmark, 1603. D. 1624.	*Sir Reginald H. Graham, Bart.*
3098	CUMBERLAND, HENRY CLIFFORD. Fifth and last Earl. B. at Londesborough, 1592. Raised forces to assist Charles I. in Yorkshire. An active Royalist. D. at York, 1643.	
	1.	*Duke of Devonshire, Bolton Abbey.*
3099	2.	*Lieut.-Col. Akroyd.*
3100	CLIFFORD, ANNE. Sole heiress of George, third Earl of Cumberland. B. 1590. Married, 1st, Richard, third Earl of Dorset; 2nd, Philip, Earl of Pembroke and Montgomery. Celebrated in history as owner of Skipton, Barden, Bolton Abbey, and other places. D. 1675. See Whitaker's *History of Craven.*	
	1st, in youth	*Sir Rd. Tufton, Skipton Castle.*
3101	2nd, in advanced years .	*Duke of Devonshire, Bolton Abbey.*
3102	CUMBERLAND, THIRD EARL OF, GEORGE CLIFFORD. B. 1558. Educated at Cambridge. Eminent as a naval commander. K.G., 1592. Made nine voyages by sea at his own expense. Distinguished himself in the attack on the Spanish Armada. Appointed by Queen Elizabeth her champion in tournaments. Described "as a skilful navigator, an intrepid commander, and a disinterested patriot, but moreover an accomplished courtier." Sat on the trial of Mary Queen of Scots. D. 1605.	*Bodleian Library, Oxford.*
3103	CUMBERLAND, FRANCIS CLIFFORD, 4TH EARL OF. B. at Skipton Castle, 1559. In the Commission with the Lord President of the North against Border robberies. D. 1641.	
	On Panel, as a Child.	*Sir R. Tufton, Bart.*
3104	CUMBERLAND, GEORGE, 3RD EARL OF, HIS COUNTESS, AND TWO SONS. This is the centre of the large family picture kept at Skipton Castle. The inscription is said to be Sir Matthew Hale's. The portraits are copies from the originals, and finished by the appointment of Ann Clifford, Countess of Pembroke, Dorset, and Montgomery, A.D. 1646. For a full description see Whitaker's *History of Craven.* The arches or wings are nearly destroyed.	*Sir R. Tufton, Bart., Skipton Castle.*
3105	LAWSON, SIR JOHN, KT. Vice-Admiral of England. B. at Hull. Had many distinguished commands. Assisted Monk in bringing back Charles II. Vice-Admiral under the Duke of York. Wounded in action with the Dutch. D. 1665 —By *Sir Peter Lely.*	*Greenwich Hospital.*

No.

3106 MALLORY, SIR JOHN, KT. CONTRIBUTED BY

B. at Studley. M.P. for Ripon, 1640. Royalist. Governor of Skipton Castle, which he held for three years against the Parliamentary forces; at length compelled to surrender it on the 21st December, 1645, to Colonel Richard Thornton. D. 1655.

Full length, with his wife and child . *Earl de Grey and Ripon.*

3107 HALIFAX, EARL OF, HON. C. MONTAGU.

B. 1661. First Lord of the Treasury, 1670. Chancellor of the Exchequer, 1694. Created Baron Halifax, 1700. Commissioner for the Union between England and Scotland. Earl of Halifax, 1714. K.G. One of the most eminent statesmen of the time of William III. Author of several works. D. 1715.—By *Kneller.*

Andrew Montagu, Esq.

3108 LAMPLUGH, REVD. THOMAS, D.D.

Born at Thwing, 1615. Bishop of Exeter, 1676. Archbishop of York, 1688. Crowned William III. Died 1691.—By *Sir Godfrey Kneller.*

Queen's College, Oxford.

3109 HICKES, GEORGE, D.D.

B. at Newsham, near Kirkby Wiske, 1642. A learned divine and philologist. After many preferments became Dean of Worcester, 1683. Refused to take the oaths to William III., and deprived, 1690. Resided abroad. Became the Nonjuring Suffragan Bishop of Thetford. D. 1715.

Bodleian Library, Oxford.

3110 FRANKLAND, REVD. RICHARD, M.A.

B. at Rathmell, in Giggleswick, 1630. Went to Christ's College, Cambridge, 1647. Ordained a Presbyterian minister, 1653. Presented to the living of Bishop Auckland by Sir A. Haselrigg. Tutor at Durham College. Declined to conform, and lost his preferments. Returned to Rathmell, and kept a school. D. 1698.

Dr. Williams' Library.

3111 MICKLETHWAITE, SIR JOHN, M.D.

Of a Yorkshire family. B. 1612. Fellow of the College of Physicians, 1643. President from 1676 to 1681. Physician in Ordinary to King Charles II. D. 1682.

College of Physicians, London.

3112 DOLBEN, SIR WM., KT.

Of a Yorkshire family. B. . Educated for the Law. Bencher of Inner Temple, 1672. Recorder of the City of London, 1676. Judge of K.B., 1678. Distinguished for his independence. D. 1694.

The Lord Mayor and Court of Aldermen of the City of London.

3113 GALE, REVD. THOMAS, D.D., F.R.S.

B. at Scruton, 1636. Educated at Westminster and Trinity College, Cambridge. Greek Professor, 1666. Master of St. Paul's School, 1672. Dean of York, 1697. Distinguished author. D. 1702.

Trinity College, Cambridge.

(See No. 3124.)

3114 D'ARCY, SIR CONYERS.

First Baron D'Arcy. B. 1641. D. 1653.—By *Kneller.* Created Lord D'Arcy,

J. Pulleine, Esq.

3115 FOTHERGILL, REVD. MARMADUKE.

B. in York, 1652. The pious and learned nonjuror. D. 1731 or 1778.—By *Parmentier.*

The Minster Library, York.

No.		Contributed by
3116	THORESBY, RALPH. B. at Leeds, 1658. Antiquary. Author of the *Ducatus Leodiensis* and *Vicaria Leodiensis*. D. 1725. —By *Parmentier*.	*Society of Antiquaries, London.*
3117	SANDERSON, NICOLAS. B. at Thurlstone, 1682. Lost his sight at twelve years of age. Educated at Penistone, Sheffield, and Christ's College, Cambridge. Lucasian professor, 1711 and 1728. Author. Celebrated as the Blind Professor of Algebra. D. 1739.	*The Public Library, Cambridge.*
3118	MILNER, WILLIAM. B. 1662. Of an old Yorkshire family. Mayor of Leeds, 1697. His son was advanced to a Baronetcy, 1716. D. C. 1720.	*Lady Georgiana Milner, Nun Appleton.*
3119	BOWLES, THE REVD. EDWARD. B. 1613. Chaplain to the Earl of Manchester, and Lord Fairfax. Resided at York during the civil wars. Was Canon there. Assisted in the Restoration. Accompanied Lord Fairfax to Breda. Author of the Catechism known by his name. Distinguished Presbyterian Divine. D. 1662.	*Leonard L. Hartley, Esq.*
3120	BAYNES, ADAM. B. at Knostrop, Leeds, 1620. Became the first representative to Parliament under the Commonwealth. Was an active Parliamentary Officer. D. 1718.—By *Sir Peter Lely*.	*E. R. Baynes, Esq.*
3121	AISLABIE, JOHN, RIGHT HONOURABLE. B. 1671. Chancellor of Exchequer, 1718-20. Director of the South Sea Company. Compelled to resign, expelled the House of Commons. Committed to the Tower. Laid out Studley Royal. D. 1724. Full length. —By *Kneller*.	*Earl de Grey and Ripon.*
3122	BINGLEY, LORD, ROBERT BENSON. Of Wrenthorn. B. . M.P. for York. Lord Mayor, 1707. Commissioner and Chancellor of the Exchequer, temp. Queen Anne. Elevated to the Peerage, 1713. Ambassador to Madrid. D. 1730.	*Lord Mayor and Corporation of York.*
3123	DERING, REVD. HENEAGE, LL.D. B. . Chaplain to Archbishop Sharp. Prebendary of York. Archdeacon of the East Riding. Dean of Ripon, 1710. Author of many works. D. 1750.	*C. H. Elsley, Esq.*
3124	GALE, REVD. THOMAS, D.D., F.R.S. (See No. 3113.)	*Henry Coore, Esq.*
3125	GALE, ROGER. His son. B. 1672. Educated at St. Paul's and Trinity College, Cambridge. Fellow, 1697. M.P. for Northallerton. Commissioner of Excise. First V. P. of the Society of Antiquaries. Author of *Honor de Richmond*. D. 1744.	" "
3126	SHARP, REVD. JOHN, D.D. B. at Bradford, 1644. After many preferments became Archbishop of York, 1691. D. 1714.	*C. H. Elsley, Esq.*
3127	BURNET, REVD. THOMAS, D.D. B. at Croft, 1655. Chaplain to King William III. Master of the Charter House. A distinguished author. Boyle Lecturer. D. 1715.	*The Master of the Charter House, London.*

No.		Contributed by
3128	Gyll, Thomas. B. at Barton. Barrister at Law, and distinguished Antiquary. Solicitor-General to Bishop of Durham. D. 1780.	*Leonard L. Hartley, Esq.*
3129	Tillotson, Revd. John, D.D. B. at Sowerby Bridge, 1630. Held many distinguished ecclesiastical preferments. Became Archbishop of Canterbury, 1691. D. 1694.	*Revd. J. L. Bean.*
3130	Radcliffe, Dr. John, M.D. B. at Wakefield, 1650. Fellow of College of Physicians, 1687. Founder of Radcliffe Library, Oxford. D. 1714.—By *Kneller*. (See No. 3266.)	*College of Physicians, London.*
3131	Hawkesworth, Sir Walter, Bart. Of the old Yorkshire family, at Hawkesworth. B. 1680. High Sheriff of the county, 1735. D. 1735.	*Sir W. Calverley Trevelyan, Bart.*
3132	Richardson, Richard, M.D. B. at Bierley, 1708. Celebrated botanist, antiquary, and classical scholar. D. 1781.	*M. Wilson, Esq.*
3133	Ramsden, Mrs. Mary. B. at Norton. D. Second Foundress of Catherine Hall, Cambridge.	*Catherine Hall, Cambridge.*
3134	Sharp, Revd. Thomas B. at Horton Hall, 1633. Educated at Clare Hall, Cambridge. Rector of Adel. Cousin to Archbishop. Declined to conform, and ejected. Calamy mentions him "as a universal scholar, a solid logician, a good linguist, a fluent orator, a profound philosopher, and a very skilful mathematician." D. 1693.	*Edward Hailstone, Esq.*
3135	Sharp, Abraham. B. 1658. A younger brother of the above. Educated at Bradford. Became an assistant in the Royal Observatory at Greenwich. Afterwards resided at Horton Hall, and assisted Flamstead in multifarious calculations. Became a distinguished mathematician. D. 1742.	*Edward Hailstone, Esq.*
3136	Kaye, Sir John Lister, Bart. Of Grange. B. 1697. M.P. for York, 1734. Lord Mayor, 1737. D. 1752. Æt. 55. Full length.	*Mansion House, York.*
3137	Hastings, The Lady Elizabeth. B. 1682. Daughter to the Seventh Earl of Huntingdon. A great benefactor to schools and charities in Yorkshire. D. 1730. 1.	*E. R. Baynes, Esq.*
3138	2.	*Queen's Coll., Oxford.*
3139	Turner, John. Eldest son of Sir William Turner, of Kirkleatham. Brought up to the law. Recorder of York, 1661. Sergeant-at-Law, 1669. D.	*H. Van Straubenzee, Esq.*
3140	Dawes, Revd. Sir Wm., Bart., D.D. Prebend of Worcester. Bishop of Chester, 1707. Archbishop of York, 1714. D. 1724.	*Lord Wenlock.*
3141	Bayes, Revd. Joshua. B. 1671. Of a Yorkshire family. Educated at Trinity College, Cambridge, 1692. An eminent Presbyterian divine. D. 1746.	*Dr. Williams' Library.*

No.		Contributed by
3142	Graham, Sir Reginald, Bart. Fourth Baronet, of Norton Conyers. B. 1704. Died, by poison, 1755. Taken at 12 years of age.	*Sir Reginald H. Graham, Bart.*
3143	Cotton, Revd. Thomas, M.A. B. near Workley, 1653. Educated at Rotherham. M.A., 1677. Distinguished Presbyterian Divine. D. 1730.	*Dr. Williams' Library.*
3144	D'Arcy, Sir Conyers. B. . M.P. for Yorkshire, 1707. Master of the Horse to Queen Anne and George I. Held other offices of State. Full length.—By *Richardson.*	*J. Pulleine, Esq.*
3145	Preston, Edward Graham, Viscount. Second Viscount. B. 1678. D. 1719.—By *Kneller.*	*Sir R. H. Graham, Bart.*
3146	Graham, Sir Reginald, Bart. B. 1670. Sometime Page of Honour to King James II. D. 1728.—By *Verelst.*	" "
3147	Graham, Colonel Metcalfe. B. at Pickill, 1680. Nephew of the first Lord Preston. Aide-de-Camp and Adjutant-General to the Duke of Marlborough at the battle of Blenheim. D. 1758.—By *Paling.* Dated 1704.	" "
3148	Blackburn, Lancelot, Revd., D.D. B. . Dean of Exeter. Bishop of Exeter, 1716. Archbishop of York, 1724. D. 1743.—By *Zeeman.*	*Bodleian Library, Oxford.*
3149	Bradbury, Revd. Thomas. B. at Wakefield, 1677. Facetious Dissenting Divine and Author. Preached at Newcastle-on-Tyne and Stepney. D. 1759.	*W. F. Maitland, Esq.*
3150	Herring, Revd. Thomas, D.D. B. 1693. Dean of Rochester, . Bishop of Bangor, 1737. Translated to York, 1743. While at York presided at a meeting of the nobility and gentry of the county, and mainly instrumental in arresting the progress of the Rebellion of 1745. Translated to Canterbury, 1747. D. 1757.—Ascribed to *Hogarth.*	*Archbishop of York.*
3151	Aislabie, William. Son of the Rt. Hon. John Aislabie. B. 1700. Added Fountains Abbey to the Studley Estate. Many years one of the Auditors of His Majesty's Imprest. D.	*Earl de Grey and Ripon.*
3152	Moncton, Gen., the Honble. Robert. B. 1728. One of the Brigadiers who took command when Wolfe fell at Quebec, 1759. Governor and Commander in Chief of New York, 1761. D. 1782. Full length.—By *West.*	*Viscount Galway.*
3153	Drake, Francis. B. at Pontefract, 1695. F.R.S. Historian of the City of York. D. 1771.—By *Mercier.*	*The Lord Mayor and Corporation of York.*
3154	Beckwith, Thomas. B. at Rothwell, 1730—1. Painter and antiquary at York. D. 1761.—By *John Maurice Hauch.* Dated 1761.	*Yorkshire Philosophical Society.*
3155	Hutton, Matthew, Revd., D.D. B. at Marske, 1692. At school at Kirkby Hill and Ripon. At Jesus College, Cambridge. Attended King George to Hanover. Prebend of Windsor, 1736; of Westminster, 1739. Bishop of Bangor, 1743. Archbishop of York, 1747. Archbishop of Canterbury, 1757. D. 1758	*The Archbishop of York.*

No.		Contributed by
3156	Denison, Sir Thomas, Knight. B. at Leeds, 1699. A lawyer of eminence. Became Judge, K.B., 1741. Knighted, 1745. Resigned in 1765. Buried at Harewood. Epitaph written by Lord Mansfield.	*E. Denison, Esq.*
3157	Constable, Sir Marmaduke, Bart. B. 1656. The last in male descent of the old knightly family. D. 1746, æt. 90.	*The Lord Herries.*
3158	Wentworth, Thomas, Earl of Strafford. Third Baron Raby. B. . An eminent military commander under Wm. III. in Flanders, particularly at the battles of Steinkirk and Landen. Shared in the campaigns under Marlborough. Ambassador to Berlin, Vienna, and the States General. Minister at the Peace of Utrecht. Created, 1711, Viscount Wentworth, and Earl of Strafford. Built part of Wentworth Castle, and laid out grounds. K.G. D. 1739.	*W. Vernon Wentworth, Esq.*
3159	Burlington, Richard, Earl of. Fourth Earl of Cork, K.G. B. 1695. Privy Councillor to George I. Lord Treasurer of Ireland, 1715. Amateur Architect and patron of Art. Built the Assembly Room at York, and Farfield House, near Addingham. Half length.	*Duke of Devonshire, Bolton Abbey.*
3160	Hawke, Edward Lord. B. 1715. Created Baron Hawke, of Towton, for great naval services. D. 1781. Full length, by *Cotes.*	*Greenwich Hospital.*
3161	Cook, Capt. James. Circumnavigator. B. at Marton, N.R., 1728. Killed 1774.—*By Dance.* (See Nos. 3242-43.)	" "
3162	Calverley, Sir Walter. B. 1708. Married Elizabeth, heiress of Sir William Blackett, Bart., of Wallington. Assumed the name of Blackett. M.P. for Newcastle in seven Parliaments. D. 1777.—By *Sir Joshua Reynolds.* (See No. 3263.)	*Sir Wm. Calverley Trevelyan, Bart.*
3163	Grantley, Lord, Sir Fletcher Norton, Kt. B. at Grantley, 1716. Appointed Solicitor-General, 1761. Knighted, 1762. Attorney-General, 1763. Speaker of the House of Commons, 1769-82. Created Lord Grantley, 1782.	*Lord Grantley.*
3164	Ramsden, Jesse. B. at Salterhebble, near Halifax, 1735. Elected F.R.S., 1786. Celebrated philosophical instrument maker. D. 1800.—By *Edward Horne.*	*Royal Society, London.*
3165	Palliser, Admiral Sir Hugh, Bart. B. 1721, at Kirkby Wiske. Distinguished naval commander. Accused Admiral Keppel of neglect of duty. D. 1796. Full length, after *Dance.*	*Greenwich Hospital.*
3166	Robinson, Rev. Richard, D.D. B. at Rokeby, 1709. Bishop of Killalee, 1752. Ferns and Leighlin, 1759. Kildare, 1761. Archbishop of Armagh, 1765. Created Lord Rokeby, of Armagh, 1777. D. 1794.—By *Sir Joshua Reynolds.*	*His Grace the Lord Primate of Irelan*

No.		Contributed by
3167	BAYNES, JOHN. Of Embsay Kirk, in Craven. B. 1758. Educated at Richmond, of Trinity College, Cambridge. Second Wrangler, 1777. M.A., 1780. Took a leading part in politics with Sir S. Romilly. Author of political works. Collected materials for a History of Craven. As a boy, with his sister. D. 1787.—By *Nathan Drake.*	*Miss Pinder.*
3168	MONTAGU, EDWARD WORTLEY. Son of Lady Mary Wortley Montagu. B. 1713. D. 1776. In Turkish dress	*W. Vernon Wentworth, Esq.*
3169	SAVILE, SIR GEORGE, M.P. B. 1725. Celebrated M.P. House destroyed in the Gordon Riots. D. 1784.	*Trinity House, Hull.*
3170	ROCKINGHAM, CHAS. WATSON WENTWORTH, MARQUESS OF Earl of Malton. Second Marquess of Rockingham. B. 1734. Premier of the Rockingham Administration. "Esteemed for his purity of principle and his patriotism." K.G, 1760. Died, 1782—Full length, by *Phillips.* (See No. 3196.)	*Mayor and Corporation of Doncaster.*
3171	BLACKBURNE, REVD. FRANCIS, D.D. Born at Richmond, 1705. Of Catherine Hall, Cambridge. Rector of Richmond, 1739. Archdeacon of Cleveland, 1750. Author of many tracts and works in Divinity. D. 1787.—By Zoffany.	*St. Catherine's College, Cambridge.*
3172	FOUNTAYNE, REVD. JOHN, D.D. B. at Melton-on-the-Hill, 1715. Held many ecclesiastical preferments. Dean of York, 1747, which office he held for 55 years. With wife and family. D. 1802.	*A. Montagu, Esq.*
3173	PRIESTLEY, JOSEPH, LL.D. Born at Field Head, near Birstal, 1733. Natural philosopher. Author of many works. D. 1804. 1. By *John Opie, R.A.*	*Manchester New College.*
3174	2.	*Dr. Williams' Library.*
3175	STANDIDGE, SIR SAMUEL, KT. B. 1726, at Bridlington. Navigator. Knighted by George III. Author.	*Trinity House, Hull.*
3176	GOODRICKE, SIR JOHN, BART. Fifth Baronet of Ribstone. A Privy Councillor. M.P. for Ripon, temp. George II. Resided at Stockholm as Envoy Extraordinary from Great Britain. D. 1789.—By *Rigaud.*	*James Nicholson, Esq.*
3177	MARKHAM, REV. WM., D.D. B. 1719. Prebendary of Durham, 1759, &c. Bishop of Chester, 1771. Archbishop of York, 1777. Some time preceptor to the Prince of Wales. D. 1807.—By *Sir Joshua Reynolds.* (See No. 3241.)	*Dean of Christ Church, Oxford.*
3178	ARMYTAGE, SIR JOHN, BART. B. , at Kirklees. M.P. for the City of York. Served as a volunteer against the French at Cherbourg and St. Malo. Killed at St. Cas, 1758.	*Sir G. Armytage, Bart.*
3179	STERNE, REVD. LAWRENCE. B. at Clonmel, 1713, of a Yorkshire family. Educated at Halifax. Held preferment at York. Author, &c. D. 1768.—By *Northcote.*	*Mrs. Wallis.*

No.		Contributed by
3180	Fothergill, John, M.D., F.R.S., S.A. B. at Carr End, Askrigg, 1712. Served his time with Benjamin Bartlett, a celebrated apothecary at Bradford. Removed to London. Became the distinguished Quaker physician. D. 1780.—By *Hogarth.*	*College of Physicians.*
3181	Radcliffe, Sir Joseph, Bart. Of Milnsbridge House. B. 1744. Created a Baronet, 1818, for his public services at the time of the Luddite riots in the W. R. of Yorkshire. D. 1819. Full length. —By *Owen.* From the Court House at Wakefield.	*The Justices of the W.R.*
3182	Zetland, Lawrence, Earl of. B. 1766. Succeeded his father as Second Baron Dundas. Lord Mayor of York. Created Earl of Zetland, 1838. D. 1839.	*The Lord Mayor and Corporation of York.*
3183	Paley, Revd. William, D.D. B. 1743, of a Yorkshire family in Craven. Educated at Christ's College, Cambridge. Archdeacon of Carlisle, 1782. Eminent and distinguished divine. D. 1805.	*Rev. R. V. Law.*
3184	Scott, Revd. James, D D. B. at Leeds, 1733. Eloquent preacher. Wrote under the title of "Anti Sejanus." D. 1814.	*Mrs. Cookson.*
3185	Thompson, Edward, Commodore R.N. B. at Hull, 1738. D. 17th January, 1786. Edited the works of Andrew Marvell, Oldham, and Paul Whitehead. Author of some sea songs and sailors' letters, published in 1766.	*Trinity House, Hull.*
3186	Hotham, Rev. Sir John, Bart., D.D. B. 1735. Second son of Sir Beaumont Hotham, Bart. Archdeacon of Middlesex. Bishop of Ossory, 1779. Bishop of Clogher, 1782. D. 1795.	*His Grace the Archbishop of Armagh, Lord Primate of Ireland.*
3187	Comber, Rev. Thomas, LL.D. Educated at Jesus College, Cambridge. Rector of Kirkby Misperton. A man of considerable learning, and author of many learned works. D. 1778.	*Rev. H. G. W. Comber.*
3188	Heber, Richard. B. . M.P. for University of Oxford. A distinguished scholar, and celebrated for his library. D. 1833. Full length. By *Copley.*—As a youth of 13.	*R. Cholmondeley, Esq.*
3189	Wilson, Rt. Revd. Christopher, D.D. Third son of Mr. Wilson, Recorder of Leeds. Educated at Leeds Grammar School. Of Catherine Hall, Cambridge. Canon Residentiary of St. Paul's, 1758. Bishop of Bristol, 1792.	*A. Montagu, Esq.*
3190	Mulgrave, Constantine John Phipps, Lord. Second Baron of Ireland. First Baron Mulgrave of England. B. 1744. D. 1792. Distinguished navigator. —By *Ozias Humphrey, R.A.*	*Greenwich Hospital.*
3191	Procter, Thomas. B. at Settle, 1753. A painter of considerable eminence as well as sculptor. The first sculptor of the English School. D. 1791.	*Mr. J. P. Calvert.*
3192	Bigland, John. B. at Skirlaugh, in Holderness. Engaged as a village schoolmaster till 50 years of age. Wrote the History of Yorkshire, being the 16th Vol. of *Beauties of England and Wales.* Author of other Works. D. at Finningley, 1832.—By *Raphael Smith.*	*W. Sheardown, E*

No.		Contributed by
3193	HIGGINS, GODFREY. Of Skellow Grange. B. 1770. Author of *Anacalypsis*, and other learned works. Distinguished for his philanthropic exertions in the county. D. 1833.—Miniature.	*Mr. S. Hatfield.*
3194	IBBETSON, JULIUS CÆSAR. B. 1759, by the Cæsarian operation, at Masham. Educated at Leeds in 1788. Draughtsman for the embassy to China, with Capt. Sir R. S. Strachan, in the Vestal frigate. D. 1817. In Crayons, by *Raphael Smith.*	*Revd. J. Green.*
3195	WHARNCLIFFE, J. A. STUART WORTLEY, LORD. First Lord. B. 1776. Filled many official places. Created a peer, 1826. Lord Lieutenant of the West Riding. D. 1845. Full length.—By *Grant.* From the W.R. Court House, Pontefract.	*The Justices of the West Riding.*
3196	ROCKINGHAM, CHAS. WATSON WENTWORTH, MARQUESS OF. As a young man (at the age of 16).—Copy from *Hoppner.* (See No. 3170.)	*Lady Dorothy Wentworth Fitzwilliam.*
3197	SMEATON, JOHN. B. at Austhorpe, near Leeds, 1724. Civil Engineer. Builder of the Eddystone Lighthouse. D. 1792. 1.	*The Institute of Civil Engineers, London.*
3198	2.	*Royal Society.*
3199	MICHELL, JOHN, REVD., M.A. B. . Educated at St. John's College, Cambridge. Rector of Thornhill. Eminent philosopher. D. 1790.	*Lady Amcotts Ingilby.*
3200	HEBER, REVD. REGINALD, D.D. Of the Yorkshire family at Marton, W. R. B. 1729. Father of the distinguished Bishop of Calcutta. D. 1804.—By *Hoppner.*	*R. Cholmondeley, Esq.*
3201	GRAHAM, SIR BELLINGHAM, BART. Sixth Baronet. B. 1764. D. 1796.	*Sir Reginald H. Graham, Bart.*
3202	HEY, WILLIAM. B. at Pudsey, 1736. D. 1819. Celebrated surgeon at Leeds, and author.—By *Allen.* (See No. 3240.)	*Leeds Infirmary.*
3203	NICHOLSON, JOHN. B. 1790, at Weardley, near Harewood. Author of several poems. Known as the Airedale Poet. D. 1843. —By *Rhodes*, of Leeds.	*Edward Hailstone, Esq.*
3204	ROBINSON, W. R. B. at Leeds. Portrait painter. Resided for many years at Richmond, Yorkshire, where he kept a bookseller's shop.—By *himself.*	*W. Legg, Esq.*
3205	HOFLAND, BARBARA. B. at Sheffield, 1770. D. at Richmond, 1844. Author of many works.—By *Birch.*	*Francis Hoole, Esq.*
3206	SCATCHERD, NORRISON, F.S.A. B. 1780. Author of the *History of Morley.* D. 1853.	*Mr. William Scatcherd.*
3207	WALLIS, GEORGE. B. at Hull, 1731. Antiquary. D. 1803. By *Harrison.*	*Trinity House, Hull.*
3208	WYVILL, REVD. CHRISTOPHER. Celebrated for his political writings in connection with Reform in Parliament and the association in th county of York. D. 1822.—By *Hoppner.*	*M. Wyvill, Esq.*

No.		Contributed by
3209	Flaxman, John, R.A. B. at York, 1755. Distinguished sculptor. D. 1826. —By *Romney*.	*The Trustees of the National Portrait Gallery, London.*
3210	Whitaker, Revd. Thomas Dunham, LL.D. B. 1759. Author of *History of Craven, Loidis and Elmete*, &c. D. 1821.—By *Fryer*.	*T. H. Whitaker, Esq.*
3211	Milnes, Sir Robert Shore, Bart. B. 1747, at Wakefield. In the army. Governor of Martinique, 1795. Lieut.-Governor of Canada, 1798. Created a Baronet, 1801. D. .—Full length. By *Romney*.	*Lord Houghton.*
3212	Potter, Revd. John, D.D. B. at Wakefield, 1674. Bishop of Oxford, 1715. Archbishop of Canterbury, 1737. Author.—Full length, by *Hudson*.	*Bodleian Library, Oxford.*
3213	Smyth, The Right Honourable John. B. 1748, at Heath, near Wakefield. M.P. for Pontefract. A Lord of the Admiralty. Of the Treasury. Master of the Mint. One of His Majesty's Privy Council. D. 1811.—By *Battoni*.	*Lieut.-Colonel Smyth.*
3214	Smyth, John Henry. Of Heath. B. 1780. M.P. for the University of Cambridge. D. 1822.—By *Hoppner*.	" "
3215	Montagu, Lady Mary Wortley. B. 1690. Married E. W. Montagu, 1712. Author and distinguished lady. D. 1762.—At 16 years of age.	*Matthias Smith, Esq.*
3216	Montgomery, James. B. at Irvine, N. B., 1771. Settled in Sheffield. Became proprietor of the *Sheffield Iris*. Author of political and other poems. Was prosecuted and confined in York Castle. D. 1854.—By *Gainsford*.	*R. Bayley, Esq.*
3217	Wilson, John. B. at Bromhead Hall, near Sheffield, 1719. A distinguished Antiquary and Collector of MSS. D. 1783.	*W. Marcro Wilson, Esq.*
3218	Danby, William. B. 1752. Of Swinton, in Mashamshire. High Sheriff of the county, 1784. Author of several works. D. 1833. —By *Jackson*.	*Mrs. Danby Harcourt.*
3219	Schwanfelder, Charles Henry. Born at Leeds, 1773. Animal painter to King George III. Painted landscapes and portraits. D. 1837.—By *himself*.	*Mayor and Corporation of Leeds.*
3220	Jackson, John, R.A. B. at Lastingham, 1778. Celebrated painter. D. 1831. —By *himself*.	*G. T. Knaggs, Esq.*
3221	Rockingham, Mary, Marchioness of. B. at Badsworth. Heiress of T. Bright, Esq.	*Sir J. W. Ramsden, Bart.*
3222	Raine, Revd. James, M.A., D.C.L. B. at Wycliffe, 1791. Held Church preferment. Librarian to the Dean and Chapter of Durham. Vice-Chancellor of the Diocese. Author of the *History of North Durham*, *History of St. Cuthbert*, and other works.	*Revd. Canon Rai*

No.		Contributed by
3223	DAWSON, JOHN. B. at Raygill, near Sedbergh, 1784. Educated for the medical profession. Mathematician and Author.	*Revd. M. Parrington.*
3224	ELLIOT, EBENEZER. B. 1781. Author of many poetical works. Known as the "Corn Law Rhymer." D. 1849.—By *Birch.*	*J. Guest, Esq.*
3225	RHODES, JOSEPH. B. at Leeds. An Artist. Painted landscapes.—By *Frederick.*	*W. Pickering, Esq.*
3226	ATKINSON, JOHN. B. 1759. Celebrated surgeon at York, and one of the founders of the Yorkshire Philosophical Society.—By *W. Etty, R.A.*	*Yorkshire Philosophical Society.*
3227	WELLBELOVED, REVD. C. B. 1772. Minister at St. Saviour's Chapel, York. F.S.A. Author of *Eburacum* and other works relating to the History of York. Curator of Antiquities in the Philosophical Society. D. 1862; æt. 90.	" "
3228	WALLIS, GEORGE, M.D. B. at York, 1740. D. 1802. Physician and satirist.	*G. B. Lambert, Esq.*
3229	MARKHAM, WILLIAM. B. 1760. Private Secretary to Warren Hastings. Resident at Benares, India. D. 1815. By *Gainsborough.*	*Col. Markham.*
3230	WILBERFORCE, WILLIAM. B. at Hull, 1759. D. 1833. Became M.P. for Yorkshire. Distinguished for his philanthropy.—By *Wm. Russell.*	*Town Council, Leeds.*
3231	RHODES, EBENEZER. B. at Masbro', 1762. D. 1839. Author of *Sketches of Peak Scenery*, and other works.—By *Poole.*	*The Master Cutler, Sheffield.*
3232	GRAHAM, SIR BELLINGHAM, BART. Fifth Baronet. B. 1729. High Sheriff, 1770. D. 1790. —By *Zoffany.*	*Sir Reginald H. Graham, Bart.*
3233	LOCKE, JOSEPH. Civil Engineer. B. at Attercliffe, near Barnsley, 1805. Celebrated for railway engineering. D. 1860. Full length.—By *Grant.*	*Institute of Civil Engineers.*
3234	BIRKBECK, GEORGE, M.D. B. at Settle, 1776. Educated for the medical profession, and practised in London. Celebrated as the founder and promoter of Mechanics' Institutes. D. 1841.—By *Lane.*	*W. Lloyd Birkbeck, Esq.*
3235	WALKER, GEORGE. B. at Killingbeck Hall, 1781. Author of a work on Yorkshire Costumes. D. 1856.	*William Walker, Esq.*
3236	FITZWILLIAM, CHARLES, FIFTH EARL. B. 1786. Took an active part in politics. Elected M.P. for the County, after the memorable contest of 1807, till 1834. At the age of 16.—By *Tomlinson*, after Hoppner.	*Lady Dorothy H. Wentworth Fitzwilliam.*
3237	RIPON, EARL OF, FRED. JOHN ROBINSON. B. 1782. Became prominent Politician and Statesman, and Premier, 1828. Named "Prosperity Robinson." Created Viscount Goderich, 1827. Secretary of State for Colonies, and Lord Privy Seal. Advanced to Earldom of Ripon, 1833. D. 1859.—By *W. R. Robinson.*	*John Burton, Esq.*

No.		Contributed by
3238	SCORESBY, WILLIAM. B. at Cropton, 1760. Celebrated for his exploits in the northern whale fishery, in Greenland and elsewhere. Effected the nearest approach to the North Pole. D. 1829.	*Mrs. Clarke.*
3239	SCORESBY, WILLIAM, THE REVD., D.D., F.R.S. Son of the above. B. at Cropton, 1789. After passing his early life at sea, was ordained, 1826. Became Vicar of Bradford, 1839. Resigned 1846. Celebrated for his scientific acquirements, especially in magnetism and electricity. D. 1857.—By *William Cooper.*	" "
3240	HEY, WILLIAM. (See No. 3202.)	*William Hey, Esq.*
3241	MARKHAM, REV. WM., D.D. By *West*, when *Bishop of Chester* . . .	*Col. Markham.*
	(See No. 3177.)	
3242	COOK, CAPT. JAMES. 1. By *Webber, R.A.*	*Trinity House, Hull.*
3243	2. By *Webber, R.A.*	*H. Bolckow, Esq.*
	(See No. 3161.)	
3244	TATE, REVD. JAMES. B. 1771. Became Master of the Grammar School in Richmond, 1799. A distinguished Greek Scholar and Teacher. Made Canon Residentiary of St. Paul's, 1833. D. 1843.—By *Pickersgill.*	*Revd. J. Tate.*
3245	CARLISLE, GEORGE WM. FREDERICK, SEVENTH EARL OF. K.G. B. 1802. A distinguished Statesman, Orator, and Author. Held many offices of State. Lord-Lieutenant of Ireland, 1858-1864. D. 1864. As a Young Man.	*The Provost of Eton College*
3246	HARCOURT, HON. AND REVD. E. VERNON. B. 1757. Educated at Westminster, and Christchurch. Oxford. Canon Mere, 1785. Bishop of Carlisle, 1791. Archbishop of York, 1807. D. 1847.—By	*The Archbishop of York.*
3247	BECKETT, SIR JOHN, BART. B. 1775. Educated at Leeds, Trinity College, Cambridge. Under-Secretary of State, 1806. A P.C., 1817. Judge-Advocate-General, 1820. D. 1847.	*Lady Anne Beckett.*
3248	KNIGHT, HENRY GALLY, ESQ. Author of several Architectural and Fine Art works. D. 1846.—By *Sir M. A. Shee, P.R.A.*	*Sir William Fitzherbert, Bart.*
3249	HUNTER, JOSEPH. B. at Sheffield, 1783. At one time an Unitarian minister. Author of the *History of Hallamshire*, of *South Yorkshire*, and many other works. Assistant Keeper of the Public Records. D. 1861.—By *Pickersgill.*	*The Master Cutler, Sheffield.*
3250	WALKER, SAMUEL. B. 1716. Founder of the Masbro' Ironworks about 1746. D. 1782. Supp. *Zoffany.*	*Arthur A. Walker, Esq.*
3251	HARRISON, THOMAS. B. at Richmond, 1744. D. 1829. Designer of the bridge over the River Dee, at Chester, and other works. Celebrated Architect.—By *Wyatt.*	*Grand Jury Room, Chester Castle*
3252	THOMPSON, THOMAS. B. 1754. Resided at Cottingham. Author of a *History of Swine and Ravenspurne.* D. 1828.	*The Hull Dock Company.*

No.		Contributed by
3253	FITZWILLIAM, WILLIAM, FOURTH EARL. In the peerage of Ireland, and second in England. B. 1748. Lord Lieutenant of Ireland in 1795. Lord Lieutenant of the West Riding, and dismissed therefrom by George III. in consequence of a toast at a public dinner. D. 1833.—By *Owen*.	*The Ladies Wentworth Fitzwilliam.*
3254	HAREWOOD, HENRY, SECOND EARL OF. B. 1767. M.P. for Yorkshire, 1796. Contested the great election in 1807, and defeated. Succeeded to the Earldom, 1820. Lord Lieutenant of the W. R. from 1819 to his death, 1841.—By *Jackson*.	*The Earl of Harewood.*
3255	PHILIPS, JOHN. Gentleman. B. in Cleveland, 1625. Resided at Thorner, near Bramham Park. D. at the age of 117, 1741-2.—Full length. By *P. Mercier*, 1741.	*H. C. Meynell Ingram, Esq.*
3256	TANCRED, SIR RICHARD, KNIGHT. Knighted by King Charles, for his services in the Civil Wars.	*Governors of Whixley Hospital.*
3257	TANCRED, CHRISTOPHER. B. . D. 1754. Founder of the Hospital and Charities at Whixley.	,, ,,
3258	POUTER, THOMAS. Swineherd to Sir Richard Tancred, Knight Banneret. Dated 1664.	,, ,,
3259	CALVERLEY, JOICE. Second wife of Henry Calverley. Daughter of Sir Wm. Pye, Knight, Attorney of the Court of Wards and Liveries.	*Sir W. Calverley Trevelyan, Bart.*
3260	CALVERLEY, FRANCES. Wife of Sir Walter Calverley, who was created Knight of the Royal Oak for his loyalty to King Charles II., and heiress of Henry Thompson, of Esholt.	,, ,,
3261	CALVERLEY, SIR WALTER. Son of the above. Created a Baronet, 1711. Builder of Esholt, and D. 1749.	
3262	CALVERLEY, JULIA, LADY. Wife of the above. D. 1736.	,, ,,
3263	CALVERLEY, SIR WALTER. As an Infant. (See No. 3162.)	,, ,,
3264	SAVILE, SIR HENRY, KNIGHT. Full length. (See No. 3001.)	*Bodleian Library.*
3265	FLEMING, or FLEMMYNGE, RICHARD. Born at Crofton. Educated at University College, Oxford. A zealous Wycliffite; then a convert of Prebend of Langtoft, 1415. Bishop of Lincoln, 1420. Founder of Lincoln College, Oxford.	,, ,,
3266	RADCLIFFE, DR. JOHN, M.D. By *Kneller*. (See No. 3130.)	*Radcliffe Library, Oxford.*
3267	SANDERSON, REVD. ROBERT, D.D. (See Nos. 3035-36.)	*Bishop of London.*

No.		Contributed by
3268	INGLEBY, SIR WILLIAM, KT. Son of Sampson Ingleby. Created a Bart. by Charles I., 1642. A volunteer at the battle of Marston Moor. D. 1652.	*Revd. Sir H. Ingilby, Bart.*
3269	CLIFFORD, CHARLES, LORD. B. 1669. In the costume of the "Boy of Egremont." Æt. 5, 12th July, 1674. See the story of the Foundation of Bolton Abbey.	*Duke of Devonshire, Bolton Abbey.*
3270	FAWCETT, GENERAL, SIR WM., K.B. B. at Shibden Hall, Halifax, 1728. Governor of Chelsea Hospital. D. 1804. At his funeral the Prince of Wales was principal pall-bearer.—Print, by *Ward*, after Sir Joshua Reynolds.	*John Lister, Esq.*
3271	BAINES, EDWARD. B. 1774. Author of *History of Lancashire*. Proprietor of the *Leeds Mercury*. M.P. for Leeds in three Parliaments. D. 1848. Miniature.	*Mrs. Talbot Baines.*
3272	SANDYS, EDWIN. B. in Lancashire, 1519. Bishop of Worcester, 1558—of London, 1570. Archbishop of York, 1576. One of the Translators of the Bishops' Bible. D. 1588.	*Bishop of London.*
3273	SHREWSBURY, GEORGE TALBOT, SIXTH EARL OF. B. . Resided chiefly at Sheffield Manor; served in the Border Wars; made K.G., Lieutenant-General for Yorkshire, &c., 1565. Earl Marshal of England. Much trusted by Queen Elizabeth; had charge of Mary, Queen of Scots, at Sheffield Manor; died there, 1590; buried at Sheffield.—Full length.	*Henry Savile, Esq.*
3274	SAVILE, SIR WILLIAM, THIRD BARONET. Of Thornhill. B. 1605. M.P. for Yorkshire. A devoted Royalist, for whose fidelity to the Royal cause his son, Sir George, was created Baron Savile, of Eland, and First Marquis of Halifax. D. 1643. Inscribed and dated "Ætâ: 30. 1635."	,, ,,
3275	SAVILE, ANNE, LADY. Daughter of Lord Keeper Coventry. B. 1607. Wife of Sir William Savile, and mother of Sir George, who was created Baron Savile of Halifax. A lady noted for her loyalty and devotion. D. . Inscribed and dated "Ætâ: 22. 1629."	,, ,,
3276	SAVILE, SIR GEORGE, M.P. B. 1725. D. 1784. (See No. 3169.)	,, ,,
3277	MARVELL, ANDREW. B. 1620. D. 1678. (See No. 3064.)	*Rd. Bell, Esq.*
3278	TILLOTSON, REV. JOHN, D.D. B. 1630. D. 1694. Inscribed and dated 1691.—By *Sir G. Kneller.* (See No. 3129.)	*His Grace the Archbishop of Canterbury.*
3279	ROBINSON, REVD. JOHN, D.D. B. at Cleasby, 1650. Bishop of Bristol, 1710. First Plenipotentiary for the Peace of Utrecht. Bishop of London, 1714. Inscribed and dated, 1718.—By *Dahl.*	*The Bishop of London.*

No.		Contributed by
3280	WILSON, BENJAMIN, F.R.S. B. at Leeds, 1721. Established himself in London as a portrait painter, 1750. F.R.S., 1756. D. 1788. *Ipse pinxit.*	*Earl Spencer.*
3281	PRIESTLEY, JOSEPH, LL.D. B. 1733. D. 1804. (See No. 3173-4.)	*Miss Bilbrough.*
3282	LEE, JOHN. B. at Leeds, 1753. Followed the Law. K.C. Solicitor General, 1782. Attorney General, 1783. Under the Administration of the Duke of Rockingham, refused Knighthood. Known as "Honest Jack Lee." D. 1793. Engraved by *Hodges*, after *Sir J. Reynolds.*	*Leonard Lee, Esq.*
	A SELECTION OF 110 ENGRAVED PORTRAITS OF YORKSHIRE WORTHIES	*E. Hailstone, Esq.*

ETCHINGS AND ENGRAVINGS.

GALLERY H.

I.—ETCHINGS.

No.		Contributed by
	CARRACCI...Agostino...1557—1602.	
3401	Christ Presented by Pilate to the People (After Correggio)	*R. Fisher, Esq.*
3402	Portrait of Titian (After Titian)	*H. Brodhurst, Esq.*
	CARRACCI...Annibale...1560—1609.	
3403	The Dead Christ of Caprarola	,, ,,
	CALLOT...Jacques...1592—1635.	
3404	The Temptation of St. Anthony	*R. Fisher, Esq.*
	VAN DYCK...Sir Anthony...1599—1641.	
3405	Christ Crowned with Thorns	*Revd. J. Griffiths.*
3406	His own Portrait	*H. Brodhurst, Esq.*
3407	Portrait of Lucas Vorsterman	,, ,,
	CLAUDE...1600—1682.	
3408	The Driver Calling his Cattle	,, ,,
3409	Landscape with Cattle in a Storm	*R. Fisher, Esq.*
3410	The Dance on the Banks of a River	,, ,,
	REMBRANDT...1606—1669.	
3411	Portrait of Himself, Leaning on a Stone Sill	,, ,,
3412	The Angel Appearing to the Shepherds	*Duke of Buccleuch.*
3413	Christ Healing the Sick in the Temple, called the Hundred Guilder piece, *first state* This is precisely the same as the impression sold in Sir Charles Price's sale, last year, for £1,180 0*s.* 0*d.*, which was resold in May, 1868, for £1,100. Only eight are known, five of which are in public collections. The principal difference consists in the absence of some diagonal lines on the neck of the ass on the right, which Rembrandt introduced in the second state.	,, ,,
3415	Christ Presented to the People	,, ,,
3416	The Descent from the Cross	,, ,,
3417	St. Jerome	*H. Brodhurst, Esq.*
3418	View of Amsterdam	*Duke of Buccleuch.*
3419	Landscape with Three Trees	*H. Brodhurst, Esq.*
3420	The Mill	*Duke of Buccleuch.*
3421	Portrait of Ephraim Bonus	,, ,,
3422	,, of Dr. Peter Van Tol	*Revd. J. Griffiths*
3423	,, of the Elder Haaring	*H. Brodhurst, Esq*

No.		Contributed by
	REMBRANDT—*continued.*	
3424	Portrait of John Lutma	*Duke of Buccleuch.*
3425	,, of Dr. Faustus	*H. Brodhurst, Esq.*
3426	,, of Janus Sylvius	*Duke of Buccleuch.*
3427	,, of Uytenbogaert "the Goldweigher"	*Revd. J. Griffiths.*
3428	,, of the Burgomaster Six	*Duke of Buccleuch.*
	LIEVENS...Jan...1607—1663.	
3429	Portrait of the Poet Vondel	*Revd. J. Griffiths.*
	HOLLAR...Wenceslaus...1607—1677.	
3430	Esther before Ahasuerus, *the large plate* (After P. Veronese)	,, ,,
3431	View of Antwerp Cathedral	*F. Seymour Haden, Esq.*
3432	Interior of the Royal Exchange	,, ,,
3433	,, of St. George's Chapel, Windsor	,, ,,
3434	Trial and Execution of the Earl of Strafford	,, ,,
3435	Robert Earl of Essex, on Horseback	,, ,,
3436	A Chalice (After A. Mantegua)	,, ,,
	OSTADE...Adrian Van...1610—1685.	
3437	Man and Woman Conversing	*R. Fisher, Esq.*
3438	Singers at a Window	,, ,,
3439	Woman at the Door of a Cottage	,, ,,
3440	The Painter	,, ,,
3441	The Village Festival	,, ,,
3442	The Dance	,, ,,
3443	Interior with Peasants Drinking, called *Le Gouter Hollandais*	*H. Brodhurst, Esq.*
	BERGHEM...Nicolas...1624—1683.	
3444	The Three Cows	,, ,,
3445	The Bagpiper	,, ,,
	POTTER...Paul...1625—1654.	
3446	The Piping Shepherd	*R. Fisher, Esq.*
3447	Cattle Descending a Hill	,, ,,
	VANDEVELDE...Adrian...1639—1672.	
3448	Cows (two plates)	,, ,,
	CANAL...Antonio (Canaletti)...1697—1768.	
3449	A le Porte del Dolo, Venice	*G. Smith, Esq.*

II.—LINE ENGRAVINGS.

	THE MASTER OF THE YEAR 1466.	
3450	A Patine, with St. John the Baptist in the centre	*Revd. J. Griffiths.*
	LIPPI...Filippo...1400—1469.	
3451	The Coronation of the Virgin	*Julian Marshall, Esq.*

No.		Contributed by
	SCHONGAUER...Martin...1420—1488.	
3452	The Saviour Appearing to Mary Magdalen	*R. Fisher, Esq.*
3453	The Death of the Virgin	,, ,,
3454	The Almighty on His Throne	,, ,,
3455	The Almighty Crowning the Virgin	,, ,,
3456	St. Anthony Tormented by Demons	,, ,,
	MECKEN...Israel Van... —1503.	
3457	The Massacre of the Innocents	,, ,,
3458	The Organ Player	,, ,,
	The Card Players	,, ,,
	MANTEGNA...Andrea...1431—1506.	
3459	The Entombment	,, ,,
3460	The Descent into Hell	,, ,,
	MOCETTO...Girolamo...1454.	
3461	The Baptism of Christ	,, ,,
	DURER...Albert...1471—1528.	
3462	Adam and Eve	*Felix Slade, Esq.*
3463	St. Eustace Kneeling before a Stag	*Revd. J. Griffiths.*
3464	Melancholy	*H. Brodhurst, Esq.*
3465	The Knight of Death	*F. Seymour Haden, Esq.*
3466	Coat of Arms, with a Skull	*Revd. J. Griffiths.*
	RAIMONDI...Marc Antonio...1475—1539.	
3467	Adam and Eve (After Raffaelle)	*H. Brodhurst, Esq.*
3468	Noah Commanded to Build the Ark (After Raffaelle)	,, ,,
3469	The Massacre of the Innocents, *first plate* (After Raffaelle)	*Revd. J. Griffiths.*
3470	The Massacre of the Innocents, *second plate* (After Raffaelle)	,, ,,
3471	St. Cecilia (After Raffaelle)	,, ,,
3472	The Virgin Ascending the Steps (After Raffaelle)	,, ,,
3473	The Judgment of Paris (After Raffaelle)	*H. Brodhurst, Esq.*
3474	Poetry (After Raffaelle)	,, ,,
3475	Young Woman Watering a Plant (Unknown)	,, ,,
	CAMPAGNOLA...Giulio...1481—	
3476	St. John the Baptist (After Mocetto)	*R. Fisher, Esq.*
	LEYDEN...Lucas Van...1494—1533.	
3477	The Repose in Egypt	,, ,,
3478	Christ Presented to the People	,, ,,
	BONASONE...Giulio...1498—1580.	
3479	The Last Judgment (After M. Angelo)	,, ,,
3480	Portrait of Michel Angelo (After M. Angelo)	,, ,,
	BEHAM...Hans Sebald...1500—1550.	
3481	The Labours of Hercules, set of twelve	,, ,,

No.		Contributed by
	PENCZ...George...1500—1550.	
3482	The History of Tobit, set of seven	*R. Fisher, Esq.*
	ALDEGREVER...Henry...1502—1558.	
3483	History of Adam and Eve, set of six . . .	,, ,,
3484	The Justice of Titus Manlius, 1553, the earliest representation of the guillotine (With another by G. Pencz)	,, ,,
	GHISI...George...1520—1582.	
3485	The Holy Family (After Raffaelle) . . .	,, ,,
	VICO...Eneas...1520—1585.	
3486	Portrait of Charles V.	*Revd. J. Griffiths.*
	ROTA...Martin...1550—1586.	
3487	The Last Judgment (After M. Angelo) . .	*R. Fisher, Esq.*
	WIERIX...Jerome...1553—1619.	
3488	History of the Infancy of Our Lord, set of twelve	,, ,,
	GOLTZIUS...Henry...1558—1617.	
3489	The Boy and Dog	*Felix Slade, Esq.*
	ELSTRACKE...Reginald...1600.	
3490	James the First and his Queen (Painter unknown)	*Revd. J. Griffiths.*
	PASS...Crispin de...1560—1643.	
3491	Queen Elizabeth in a Rich Dress (After I. Oliver)	,, ,,
	VORSTERMAN...Lucas...1578— .	
3492	St. George and the Dragon (After Raffaelle) .	*R. Fisher, Esq.*
	BOLSWERT...Scheltius A...1586— .	
3493	Christ Crowned with Thorns (After Van Dyck)	,, ,,
3494	The Crucifixion . . . (Ditto) .	,, ,,
	PONTIUS...Paul...1596— .	
3495	Portrait of Rubens (After Rubens) . . .	*Felix Slade, Esq.*
	MORIN...Jean...1600—1666.	
3496	Portrait of Cardinal Bentivoglio (After Van Dyck)	*J. Garle, Esq.*
	SUYDERHOEF...Jonas...1600—1670.	
3497	The Plenipotentiaries at the Treaty of Munster (After Terburg)	*Felix Slade, Esq.*
3498	The Burgomasters of Amsterdam Receiving Intelligence of the Arrival of Marie de' Medicis (After De Keyser)	*Revd. J. Griffiths.*
	DALEN. .Cornelius Van...1620— .	
3499	Portrait of Peter Aretin (After Titian) . .	*H. Brodhurst, Esq.*
3500	Portrait of Boccaccio . (Ditto) . . .	,, ,,
	FAITHORNE...William...1620—1691.	
3501	Oliver Cromwell Standing between Two Pillars	*Mrs. Noseda.*
3502	Portrait of Lord Mordaunt	*H. Brodhurst, Esq.*
3503	Portrait of Margaret Smith (After Van Dyck) .	,, ,,

No.		Contributed by
	POILLY...Francois...1622—1693.	
3504	The Virgin and Child, called *La Vierge au linge* (After Raffaelle)	*R. Fisher, Esq.*
	SCHUPPEN...Pierre Van...1623—1702.	
3505	Portrait of Cardinal Mazarin (After Mignard)	*Felix Slade, Esq.*
	VALCK...Gerard...1626—1720.	
3506	Portrait of the Duchess of Mazarin (After Sir P. Lely)	*H. Brodhurst, Esq.*
	VISSCHER...Cornelius...1629—1658.	
3507	The Rat-Killer	" "
3508	Portrait of Gellius de Bouma	" "
	NANTEUIL...Robert...1630—1678.	
3509	Portrait of Pompone de Bellièvre (After Le Brun)	*Felix Slade, Esq.*
	MASSON...Antoine...1636—1700.	
3510	Portrait of Guillaume de Brisacier (After Mignard)	*H. Brodhurst, Esq.*
	VISSCHER...Jan...1636— .	
3511	Peasants Drinking (After Ostade) . . .	*Felix Slade, Esq.*
3512	The Ball (After Berghem)	*Revd. J. Griffiths.*
	EDELINCK...Gerard...1639—1707.	
3512*	The Holy Family (After Raffaelle) . . .	*Felix Slade, Esq.*
3513	The Battle of the Standard (After L. da Vinci)	*Edw. Baines, Esq.*
	AUDRAN...Gerard...1640—1703.	
3514	Moses and the Burning Bush (After Raffaelle) .	*R. Fisher, Esq.*
	LARMESSIN...Nicolas...1684—1756.	
3515	Portrait of Cardinal Pole (After Raffaelle) .	" "
	DREVET...Pierre Imbert...1697—1739.	
3516	Portrait of Bishop Bossuet (After Rigaud) .	*Felix Slade, Esq.*
	HOUBRAKEN...Jacob...1698—1780.	
3517	Portrait of Thomas, Earl of Strafford (After Van Dyck)	*Messrs. Colnaghi & Co.*
3518	Portrait of William Harvey (After Bemmel) .	*Felix Slade, Esq.*
	HOGARTH...William...1698—1764.	
3519	His own Portrait	*J. Garle, Esq.*
3520	An Election Entertainment	" "
3521	Canvassing the Voters	" "
3522	Polling at the Hustings	" "
3523	Chairing the Member	" "
3524	Morning	" "
3525	Noon	" "
3526	Evening	" "
3527	Night	"
	WILLE...Jean Georges...1717—1808.	
	[illegible] (After Terburg)	*Revd*

No.		Contributed by
	STRANGE...Sir Robert...1721—1792.	
3530	Holy Family with St. Jerome (After Correggio)	*Felix Slade, Esq.*
3531	Charles I. in his Robes (After Van Dyck) . .	*Revd. J. Gott.*
	BARTOLOZZI...Francesco...1730—1813.	
3532	Clytie (After A. Carracci)	*Felix Slade, Esq.*
	WOOLLETT...William...1735—1785.	
3533	Roman Edifices in Ruins (After Claude) . .	" "
3534	Battle of La Hogue (After West) . . .	*G. Smith, Esq.*
	PORPORATI...Carlo Antonio...1740—1816.	
3535	The Virgin with a Rabbit (After Correggio) .	*A. McKay, Esq.*
	SHARP...William...1749—1824.	
3536	The Doctors of the Church (After Guido) .	*Revd. J. Gott.*
3537	St. Cecilia (After Domenichino)	*Felix Slade, Esq.*
3538	Portrait of John Hunter (After Sir J. Reynolds)	*G. Smith, Esq.*
	SHREWIN...John Keyse...1751—1790.	
3539	The Fortune Teller (After Sir J. Reynolds) .	*Duke of Buccleuch.*
3540	Portrait of Sir J. Reynolds (Ditto) . . .	*G. Smith, Esq.*
	REVIC...Charles Clement...1756—1822.	
3541	Nessus Carrying away Dejanira (After Guido)	*Messrs. Colnaghi & Co.*
	MORGHEN...Raffaelle...1758—1833.	
3542	The Transfiguration (After Raffaelle) . .	*Revd. J. Gott.*
3543	Aurora (After Guido)	" "
	CLAESSENS...Lambrecht Antonius...1764—1834.	
3544	The Descent from the Cross (After Rubens) .	*Dr. Nichols.*
	LONGHI...Guiseppe—1766—1831.	
3545	The Marriage of the Virgin (After Raffaelle) .	*Revd. J. Gott.*
3546	The Reading Magdalen (After Correggio) . .	*A. Fairbairn, Esq.*
	DESNOYERS...Augustin Boucher...1779—1857.	
3547	La Belle Jardinière (After Raffaelle) . . .	*Revd. J. Gott.*
3548	La Vierge aux Rochers (After L. da Vinci) .	" "
	MULLER...Christian Friedrich...1782—1816.	
3549	La Madonna di San Sisto (After Raffaelle) .	*A. Fairbairn, Esq.*
3550	St. John (After Domenichino)	*G. Smith, Esq.*
	ANDERLONI...Pietro...1784— .	
3551	La Madonna del Passeggio (After Raffaelle) .	*Revd. J. Gott.*
	TOSCHI...Paolo...1788—1854.	
3552	The Descent from the Cross (After D. da Volterra)	*A. Fairbairn, Esq.*
	CARAVAGLIA...Giovita...1789—1835.	
3553	Madonna Della Sedia (After Raffaelle) . .	*Revd. J. Gott.*
3554	Beatrice Cenci (After Guido)	*Messrs. Colnaghi & Co.*
	FORSTER...François. .1790— .	
3555	La Vierge de la Maison d'Orleans (After Raffaelle)	*Revd. J. Gott.*
3556	The Three Graces (After Raffaelle) . .	*Messrs. Colnaghi & Co.*

III.—MEZZOTINTS.

No.		Contributed by
	SIEGEN...Louis Von...1609—1680.	
3557	The Holy Family (After A. Carracci) . . .	*Revd. J. Griffiths.*
3558	Portrait of Amelia Landgravine of Hesse .	*Felix Slade, Esq.*
	FURSTENBERG...Theodore Caspar... —1675.	
3559	Head of our Saviour	*Revd. J. Griffiths.*
3560	St. John the Baptist's Head in a Charger .	,, ,,
	THOMAS...John...1610—1672.	
3561	Portrait of Titian (After Titian)	*Felix Slade, Esq.*
	RUPERT...Prince...1619—1682.	
3562	The Standard-bearer (After Giorgione) . .	,, ,,
	SMITH...John...1652—1742.	
3563	Portrait of William III. (After Kneller) . .	*Mrs. Noseda.*
3564	Portrait of Anthony Leigh (After Kneller) .	,, ,,
	HOUSTON...Richard...1726 (?)—1795.	
3565	An Old Woman Plucking a Fowl (After Rembrandt)	*E. S. Morgan, Esq.*
	ARDELL...James Mac...1729—1765.	
3566	Portraits of the Lords John and Bernard Stuart (After Van Dyck)	*A. Mc. Kay, Esq.*
3567	Time Clipping Cupid's Wings (After Van Dyck) .	*E. S. Morgan, Esq.*
	FISHER...Edward...1730—1785.	
3568	Portrait of Lady Sarah Bunbury, the mother of the Napiers (After Sir J. Reynolds) . .	*Duke of Buccleuch.*
	GREEN...Valentine...1739—1813.	
3569	Portrait of the Duchess of Devonshire (After Sir J. Reynolds)	,, ,,
	DIXON...John...1740—1780.	
3570	Portrait of the Duke of Leinster (After Sir J. Reynolds)	,, ,,
	WATSON...James...1775.	
3571	Portraits of the Duchess of Buccleuch and Daughter (After Sir J. Reynolds) . . .	,, ,,
	DOUGHTY...William...1784.	
3572	Portrait of Dr. Johnson (After Sir J. Reynolds)	,, ,,
	PETHER...William...1741—1821.	
3573	A Jewish Rabbi (After Rembrandt) . . .	*E. S. Morgan, Esq.*
	EARLOM...Richard...1742—1822.	
3574	A Fruit Piece	*R. Fisher, Esq.*
3575	A Flower Piece (Both after Van Huysum) . .	,, ,,
	DICKINSON...William...1746—1799.	
3576	Portrait of Mrs. Sheridan as St. Cecilia (After Sir J. Reynolds)	*Duke of Buccleuch.*

No.		Contributed by
	SMITH...John Raphael...1747—1812.	
3577	Portrait of Mrs. Musters (After Sir J. Reynolds)	*Duke of Buccleuch.*
	WATSON...Thomas...1750—1781.	
3578	Portrait of Lady Bampfylde (After Sir J. Reynolds)	*R. Fisher, Esq.*
	JONES...John...1760—1797.	
3579	Portrait of Charles James Fox (After Sir J. Reynolds)	*Duke of Buccleuch.*
	WARD...William...1762—1826.	
3580	The Snake in the Grass (After Sir J. Reynolds)	,, ,,
	WARD...James ..1769—1859.	
3581	The Centurion Cornelius (After Rembrandt) .	*G. Smith, Esq.*
	TURNER...Charles...1773—1857.	
3582	The Penn Family (After Sir J. Reynolds) . .	*F. T. Palgrave, Esq.*

IV.—WOODCUTS.

	CRANACH...Lucas...1472—1553.	
3583	A Tournament	*R. Fisher, Esq.*
3584	A Tournament	,, ,,
3585	Portrait of la Bella Sabina, Wife of the Elector of Saxony	,, ,,
	DURER...Albert.	
3586	Head of Our Saviour	*Revd. J. Gott.*
	BEWICK.	
3587	Various Woodcuts	*Revd. T. Hugo.*

MRS. HAILSTONE'S ROOM.

LACE, NEEDLEWORK, AND EMBROIDERY.

In acceding to the wishes of the Committee of this Exhibition, and to those of many friends, that I should illustrate the art of Needlework, and lend this collection, formed with so much difficulty, my object has been to afford those who admire art-manufacture an opportunity of studying the various kinds of lace. Many of these were designed by celebrated artists, amongst whom may be named Vinciolo and Cesare Vecellio, the Venetians, who lived in the 16th century; and others in Germany and Belgium, as well as in England.

The art of Needlework, in its various branches, was formerly an essential part of the education of ladies. The work of Jean de Glen, published at Liege, 1597, was devoted to this subject. In earlier times ladies appropriated the results of their labours to the purposes of the church, and to domestic use and ornament. The collection I have formed, a part only of which is now shown, will serve to illustrate the great amount of taste, skill, and neatness of hand required in this beautiful art; and having myself overcome the technical difficulties of the work, I can safely say that the most delicate lace may be successfully copied, so as to be scarcely distinguishable from the old specimens; it thus becomes an important source of profitable employment. Should this Exhibition inspire others with a share of the delight I have myself experienced in working out the history and technical details of an art so elegant and useful, it will be a gratification to feel that I have so far contributed to their pleasure and instruction.

All the specimens are separately ticketed; but I would especially call attention to the following, which are a few of the most noteworthy in each case.

S. H. LILLA HAILSTONE.

CASE A.

This contains, amongst many others,—

A Piece "Point de Venise," en relief. Date 1600. Very fine and scarce.

"Point de Venise." Made of silk, and by the needle. Very fine and scarce. 17th Century.

A Curious Collar on Linen, darned with floss silk, black, and cord sewn on. Early 17th Century.

A Long Lappet. Italian point, double-headed eagle, Maltese cross, and little men, edged with cushion lace. Date, late 17th Century.

A Square Piece, Point de Bruxelles à l'aiguille. Early 18th Century.

Fine Piece of Italian Needlework on Linen, in coloured silks and gold thread. About 1700.

A Piece of Lace—Stag Hunt. Very fine. Date about 1600. Valenciennes.

A DRESS SKIRT, very good Honiton, the ground made on the cushion, belonged to the PRINCESS CHARLOTTE. Date, about 1812. Now used as a christening robe.

CROSS. The finest piece of modern Honiton Lace. 1863. (From Mrs. Treadwin's, Exeter.) Presented to Mrs. Hallstone by William Gott, Esq.

A PAIR LAPPETS, exquisitely fine, cushion made, birds and butterflies. 1610. English. These lappets have not been washed.

A LARGE COLLAR. EXQUISITE POINT À L'AIGUILLE, most probably made at Alençon, combining Venice Point and Alençon. 1670.

CAP, POINT D'ALENÇON, all needlework. 17th century. (This piece of lace was once in the possession of QUEEN MARIE ANTOINETTE.)

A SMALL PIECE, curious. Belonged to "The PRETENDER." Cushion.

CASE B.

A LARGE FRONTAL FOR AN ALTAR, representing eight incidents in the Passion of our Lord. In the centre is the doom, the human soul brought up for judgment. Inscriptions in Latin surround the compartments. Apparently the work is done from a design in an early illuminated MS. Length 14 feet, width 4 feet. English. 16th Century.

CASE C.

AN OLD ENGLISH UNBLEACHED LINEN SAMPLER. 1669.

PORTION OF AN OLD ENGLISH "CUT WORK SAMPLER." 1669.

PIECE OF OLD ENGLISH POINT LACE. 1700.

OLD ENGLISH WAISTCOAT. Beautiful needlework. Presented by Wm. Gott, Esq.

CASE D.

SPECIMEN OF TURKISH LACE.

TWO BRAZILIAN POCKET HANDKERCHIEFS.

LARGE SQUARE OF BELGIAN CUSHION LACE. In the centre, M A R, surrounded by a wreath of roses. Border consists of figures of the Virgin and Child, double-headed Eagles, and Saints.

CASE E.

A BEAUTIFUL ALTAR CLOTH, consisting of squares of "Point Coupé" and linen with "Point Coupé" patterns let in. Vandyke point border. 16th Century.

CARDINAL'S CAPE. "Point Coupé," and Guipure.

CASE F.

CHANTILLY SCARF.

A FLOUNCE, made at Liverpool. Copy of old Belgian. 1860.

SPANISH MANTILLA. White.

ON THE WALLS, IN FRAMES.

A FINE SPECIMEN OF OLD ENGLISH NEEDLEWORK. Queen of Sheba coming to visit King Solomon. The dresses trimmed with point lace. Early 16th Century.

EARLY ENGLISH NEEDLEWORK, on satin, representing mythological subjects. About 1589.

A TOWEL, linen, with "Point Coupé," and coloured floss silk embroidery, silk fringe. Date 17th Century.

FLOWERS AND FRUIT. Turkish needlework. 1862.

THE MUSEUM OF ORNAMENTAL ART.

THE CHAPEL AND ROOMS ADJACENT, AND GALLERY J.

This important section of the Exhibition contains a series of works remarkable for their artistic merit, from the time of the ancient Egyptians, or some thousands of years before the commencement of our era, down to the present century. An extraordinary amount of ingenious and clever adaptation of natural models to the purposes of industrial art, and a wonderful power and delicacy of manipulation, are to be remarked in the earliest, equally with the latest, productions of man's hands; and it is a noticeable fact that, for purity and simplicity of style, for a high and keen appreciation of natural beauty, the ancient Greeks have still the advantage over us of the present day. The contents of the Museum—besides the interesting productions of a comparatively barbaric period, illustrated by flint implements of a date greatly anterior to our own era, and later on by the bronze weapons and ornaments, many of which were found, like most of the flint pieces, buried in the graves of the early inhabitants of these islands—present valuable and interesting examples of almost every branch of art and industry. It is hoped that the artizan, especially, will carefully note the more remarkable examples of that class in which he may be personally interested; and carry away with him, not only many valuable ideas, but an increased sense of the estimation in which the best specimens of artistic industry are held by all educated persons, as affording a high idea of the genius of the people who were able to produce them.

On returning to the Central Hall from Gallery J, the visitor will proceed by the corridor containing the portraits of Yorkshire Worthies, until he reaches the western side of the building, in which is situated the Oriental Museum.

J. B. W.

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CATALOGUE

OF THE

MUSEUM OF ORNAMENTAL ART,

AT THE

Leeds National Exhibition,

1868.

BY

W. CHAFFERS,

(AUTHOR OF "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN;" "HALL MARKS ON PLATE;" ETC.)

SUPERINTENDENT OF THE MUSEUM.

MUSEUM OF ORNAMENTAL ART.

GALLERY J, AND ROOMS ADJACENT.

No.	
	SECTION A.
	CELTIC AND ANGLO-SAXON.
	Contributed by C. Bowyer, Esq.
1	CELTIC GOLD TORQUES, of twisted wire, looped ends, small size. Found at Elgin.
	Contributed by the Newcastle Museum.
2	TWO BRONZE HARP-SHAPED FIBULÆ.
3	DOUBLE-LOOPED BRONZE SPEAR HEAD.
4	TWO ANCIENT BRITISH URNS. Found at Hawkhill.
	Contributed by J. G. Robertson, Esq.
5	BRONZE CELT, crescent-shaped end, ridged edges, ornamented with herring-bone pattern. Found in Carrickfergus.
6	FLATTENED OVAL SLING STONE, with an indented line on each side. Found in a rath, at Donbel, County Kilkenny.
7	POLISHED GREEN STONE CELT, wedge-shaped. Found in Kincraigy Bog, County Donegal.
	Contributed by the Rev. Francis Shearman, C.C.
8	ELEVEN SHAPED JET BEADS, of large size. Found while making a foundation over the river Gowel, in Mayne Bog, Cullow Hill, Queen's County.
	Contributed by the Kilkenny Archæological Society.
9	A GLASS BEAD, variegated, in form of an interlaced knot. Found at Timahoe, Queen's County.
10	A PERFECT STONE MOULD, for making an ornamental looped celt. Found at Iverk, County Kilkenny.
12	IRON KNIFE; the handle edged with brass, stamped in relief with small patterns of Saxon character; the back of the blade inlaid with metal of engraved interlaced work.
13	BRONZE HORSE'S BIT, with large rings at the ends.
14	BRONZE RING FIBULA, finely patinated, the ends are triangular, ornamented with the tripartite scroll in relief.
15	FOUR OTHER BRONZE RING FIBULÆ, found in a rath, at Donbel, County Kilkenny.
	Contributed by W. H. Forman, Esq.
16	SAXON SILVER ARMILLA, flat, with open ends, rudely stamped with crosses and crenelated ornaments.
17	ANGLO-SAXON BROOCH, of bronze, plated strongly with gold; semicircular top with projecting bosses, bowed front, and straight stem, with gold *cloisons* in patterns, set with flat garnets. 5th or 6th Century.
	Contributed by W. Edkins, Esq.
18	ANGLO-SAXON FIBULA, of silver gilt, semicircular head with five projecting bosses, set with garnets; the shank is edged with zigzag lines.
	Contributed by J. Heywood Hawkins, Esq.
19	ANGLO-SAXON SILVER-GILT BOWL, ornamented outside with four raised scrolls, enclosing square mosaics of minute coloured tesserse, ending on the lip in animals' heads; at the bottom is a circular medallion and a cross with a blue stone in each of the limbs, the spaces between filled in with gold filigree knots and scrolls; on the interior is a similar medallion, but in the centre is a statuette of some animal. This unique vessel was found in the river Witham.

No.	
	Contributed by Sir John Lawson, Bart.
21	ANGLO-SAXON FIBULA. Found at Cataractonium.
22	ANGLO-SAXON FIBULA. Found at Cataractonium.
	Contributed by John Evans, Esq.
23	THREE SCANDINAVIAN GOLD BRACTEATE ORNAMENTS.
24	THREE MEROVINGIAN GOLD-LOOPED ORNAMENTS. France.
25	SAXON CLASP OR HOOK OF IRON; the ornamented end inlaid with gold zig-zags, ending in an animal's head.
26	CELTIC GOLD "MIND" OR HEAD ORNAMENT, crescent-shaped. Found in Ireland.
27	GOLD ARMILLA, twisted, with looped ends. Found at Urquhart, Elgin, Scotland.
28	CELTIC GOLD ARMILLA. Found at Reach, near Cambridge.
29	CELTIC GOLD FIBULA, fluted shank, with large plain disks at the ends. Found near Belfast, with the two following.
30	CELTIC GOLD FIBULA, fluted shank, with large plain disks on the ends. Found near Belfast.
31	SMALL CELTIC GOLD FIBULA OR "RING MONEY," so-called, with blunted ends. Found near Belfast.
32	SMALL CELTIC GOLD FIBULA, pointed ends. Found in Westmeath.
33	SMALL PLAIN GOLD "RING MONEY," inlaid with rings of paler metal, the ends unconnected. Found at Drogheda.
34	SMALL PLAIN GOLD "RING MONEY." Found at Tenbury, Worcester.
35	TWO CELTIC GOLD ARMILLÆ. Found in Ireland.
36	SAXON FIBULA, richly ornamented with niello and gilt, animals' heads, scrolls, &c., in relief. A copy in silver from the original at Copenhagen.
37	ANGLO-SAXON GOLD BUCKLE AND PENDENT, set with large plain garnets. Found at Tostock, Suffolk.
38	BEAUTIFUL SAXON GOLD CROSS, taking a circular form, with broad ends, set with small garnets between raised fillets in patterns. Found at Stanton, near Ixworth.
39	ANGLO-SAXON GOLD FIBULA, circular, the field ornamented with filigree scrolls and knots, and settings for five stones. Found at Stanton, near Ixworth.
40	ANGLO-SAXON GOLD-LOOPED BRACTEATE ORNAMENT. Found near Canterbury.
41	ANGLO-SAXON CIRCULAR GILT FIBULA, ornamented with interlaced Zoomorphic scrolls, and set with five pieces of shell, a garnet in the centre of each. Found at Alton Hill, Bottisham, Cambridge.
42	ANGLO-SAXON BUCKLE, of brass, plated with silver, the pendent gilt, with raised scrolls and a garnet centre. Found at Fairford, Gloucestershire.
43	ANGLO-SAXON GOLD RING. Found at Ixworth.
44	ANGLO-SAXON GOLD RING. Found at Coggeshall.
45	SAXON SILVER RINGS. Found at Ixworth.
	ANTIQUITIES OF THE CLOSE OF THE BRONZE PERIOD, found at Halstatt, viz.:—
46	PAIR OF BRONZE ARMILLÆ, engraved with crossed lines and annulets.
47	LARGE AND MASSIVE BRONZE ARMILLA.
48	FOUR BOW-SHAPED FIBULÆ, with spring pins.
49	TWO BRONZE FIBULÆ, formed of double coils.
50	BROAD BRONZE BELT, with repoussé annulets.
51	A COLLECTION OF BRONZE ORNAMENTS AND IMPLEMENTS, consisting of knives, tweezers, pins, studs, fibulæ, &c. Many beautifully engraved. Found in Denmark.
52	THREE BRONZE TORCS, of twisted pattern, differing in size. From Denmark

No.

53 MEROVINGIAN GOLD CIRCULAR FIBULA, set with garnets; gold filigree scrolls in the centre.

54 MEROVINGIAN GOLD FIBULA, set with garnets; filigree knots in the centre.

55 SAXON PRICK SPUR, of bronze; the ends in form of animals' heads. Found at Pakenham, Suffolk.

56 FOUR ANGLO-SAXON SILVER-PLATED FLAT ANNULETS, engraved with scrolls and dotted designs, and two crescent-shaped earrings of similar decoration. Found at Chavenage, Gloucester.

57 A GILT SAXON FIBULA, concave, with a cruciform ornament in the centre and a bronze ring. Found at Chavenage.

58 ANGLO-SAXON BOWL, of bronze, with two handles, the rim at the foot pierced with diagonal ornament. Found at Chilton Hall, Stowmarket.

59 TWO FLAT BRONZE DIADEMS, each engraved with double bands of spiral scrolls. Found near New Ruppin, Prussia.

60 A SELECTION OF ANCIENT BRITISH GOLD COINS.

60a TWENTY-FOUR STONE IMPLEMENTS, of fine work. Found in Denmark.

Contributed by E. Tindall, Esq.

61 A SELECTION OF FLINT WEAPONS, arranged on cards. Found principally in Yorkshire.

Contributed by Bishop Butler of Limerick.

62 "THE LIMERICK CROZIER;" a silver-gilt pastoral staff, of admirable workmanship, of the 15th Century. It consists of a hollow staff, of silver gilt, the head elaborately worked with Gothic canopies, buttresses, and pinnacles, in two stages. The upper has six statuettes of the Blessed Trinity, St. Peter, St. Paul, St. Patrick, St. Manchan or Monaghan (the Patron Saint), and the Blessed Virgin, resting upon corbels; the lower stage has six female Saints, engraved and enamelled on a background of enamel. In the centre of the volute is represented the Annunciation, and the crook terminates with a pelican in her piety. About four inches below this head of the staff is a boss, hexagonal, with the following inscription on red and blue enamel:—"Me fieri fecit; Corneli o deaigh! eps limiricens: a° d° M°ccc° xviij consecracionis: sue anno."

63 "THE LIMERICK MITRE;" formed of silver parcel gilt, and jewelled; a broad band runs round the base, up the centre, and along the sloping edges at the sides, jewelled and edged with mouldings, and an elaborate cresting of vine leaves. Round the base is the following inscription on translucent enamel, some portions being lost, "Me fieri fecit Cornelius o Deaygh Episcopus anno domini Mill°." Above the band is engraved "Thomas o Carryd artifex faciens" *(sic)*. Below the apex is a sentence from the breviary: on each side of the central band is an enamelled medallion; upon the infula are two other translucent enamel ornaments and two crystals. Date, circa 1418.

Contributed by Lady O. Fitzgerald.

65 CELTIC GOLD TWISTED TORC, coiled to form an armilla. Found at Maguires Bridge, County Fermanagh.

66 THE BELL OF ST. MURA, formed of bronze, of quadrangular form, ornamented in front with a casing of detached silver plates, embossed with interlaced scrolls and curved lines, and in the centre a large crystal and three vacant sockets for stones, one of amber now remaining; the top is arched, and has three spaces for stones, in which the gold setting only remains. This work is of the 11th Century. By a removal of a portion of the outer casing, we find a series of earlier enrichments, which were probably of the 9th Century, consisting of a tracery of Runic knots, wrought in brass, firmly attached to the bell by a thin plate of gold. From the Abbey of Fahan, near Innishowen, County Donegal.

67 EARLY BRITISH EARTHEN CUP, with four projections and groove, corded lines and indented zigzag ornaments round the upper part of the vase; fine work. From Blanch.

68 EARLY BRITISH URN, with four raised bands, and jagged indentations. Found at Seamer Moor.

69 EARLY BRITISH URN, with three raised bands and zigzag ornaments. From Driffield.

No.

70 EARLY BRITISH URN, with indented ornament on three rims at the top, tapering towards the bottom. Found at Warter Wold. 1851.

71 EARLY BRITISH CUP, with bands of zigzag ornaments, and a groove at the top with perforated projections for a cord. Found at Blanch.

72 EARLY BRITISH CUP, with incuse ornament on the upper part, and two grooves with perforated projections for suspension. From Seamer Moor.

73 EARLY BRITISH CUP, with indented zigzag ornaments and raised projections. Found at Londesborough.

74 EARLY BRITISH CUP, ornamented with zigzag ornaments. From Warter Wold.

75 EARLY BRITISH URN, broad mouth, with diagonal and dotted lines. Found at Driffield.

76 EARLY BRITISH CUP, with five projections and groove for a cord, ornamented with diagonal lines. Found at Blanch.

77 ANGLO-SAXON CUP, with four channels round outside. Found on Breach Downs.

78 ANGLO-SAXON VASE, with fluted sides. From Breach Downs.

79 ELEGANT ANGLO-SAXON BOTTLE, the neck and upper part ornamented with incuse lines and wavy lines between. Found at Wingham.

80 ANGLO-SAXON FIBULA, silver gilt, set with garnets, semicircular top, and five projections. Found at Bourg sur Aisne Soissons, in 1843.

Contributed by the Right Rev. Dr. Moriarty, Bishop of Kerry, Killarney.

81 "EARLY IRISH CROZIER." The staff is of wood covered with brass, and plates of silver joined on the inner side. The crook is curved, and ends in a piece in shape of a horse's head, which opens as a reliquary, and is ornamented in front with gold filigree Runic knots, a stone of a ruby colour in the centre; at top of the frame is a human head, and at bottom a bird; the head of the staff is ornamented with interlaced work, and four medallions of gold filigree knots; the stem has two bosses, and terminates in a square open-work end.

Contributed by I. Lentaigne, Esq.

82 ELECTROTYPE COPY OF THE SHRINE OF ST. MONAGHAN; of the 12th Century, discovered in Ireland, with some of the statuettes which have been found on the same spot, and other portions restored. For a lengthened description of the original, see Catalogue of the Special Exhibition of Works of Art, S.K.M., page 47.

Contributed by James Milner, Esq.

83 ANCIENT BRITISH SHIELD OR TARIAN, of bronze, circular in form, ornamented with twelve concentric circles, between which are small bosses, struck up from the back of the shield, and a large boss in the centre. Found in the bed of the river Thames, between Hampton and Walton.

Contributed by the Rev. Walter Sneyd.

84 PROCESSIONAL CROSS, of bronze, with large oval crystal cabochons. The figure of our Saviour in full relief is crowned, and wears a sort of kilt, as frequently seen on Irish specimens of art of the 11th or 12th Century.

Contributed by Robert Hunter of Hunter, Esq.

85 THE "HUNTERSTON" BROOCH, of the same general form as the Irish penannular fibulæ of silver, and ornamented with gold filigree knots and ornaments of fine workmanship, with Runic inscription. Found in Ayrshire. Probably Saxon.

Contributed by W. H. Forman, Esq.

86 CELTIC GOLD FLAT RING, formed of seven wires fastened together. Dug up at Rathfarnham, County Dublin, 1855.

87 SILVER PENANNULAR BROOCH, of the 15th Century, inscribed in Gothic capitals, "Ave Maria," &c., chased on the reverse with animals.

88 CURIOUS SILVER BRACELET, with an oval seal-shaped medallion in front, chased in relief, with a bishop under a Gothic canopy, and the following legend: "S. Thomi Dei Gracia Episcopi Mannencis," twisted shank; supposed to have belonged to Thomas Burton, Bishop of Sodor and Man, 1452—1460. Found at Rathmines, near Dublin, in 1855.

No.

89 SUITE OF TWO BRACELETS, BROOCH, AND LARGE HAIR PIN; the former of open work, rosettes enamelled in white, studded with turquoise, garnets, and carbuncles. The pin of similar work has two doves, in white enamel, supporting a heart-shaped shield, on which is the Irish letter Z. Found in the County Kildare, Ireland.

90 SMALL CELTIC GOLD FIBULA, fluted shank, the ends pointed without cusps.

91 CELTIC GOLD RING, of very thick wire, quite plain, not joined at the ends, of hollow metal.

92 CELTIC BRONZE DAGGER, broad-pointed blade, with raised lines engraved between, with triangular designs; plain handle.

93 CELTIC GOLD TORQUES, of plain semi-cylindrical form, narrowing towards the ends, terminating in small buttons.

94 CELTIC GOLD TORQUES, formed of a flat crescent-shaped piece of gold, the ends turned transversely, devoid of ornament. Found at Newmarket-on-Fergus, County Clare, in 1854.

95 CURIOUS FLAT GOLD ORNAMENT, of spiral form, the ends being coils of wire, the upper side engraved and punched with pyramidal ornaments. Of Etruscan work, and similar to the Celtic. Found at Baiæ. (Campana Collection.)

96 SMALL CELTIC GOLD FIBULA, with flat circular ends turned back obliquely; fluted shank, and engraved border. Commonly called "Ring money."

97 SMALL CELTIC GOLD FIBULA; fluted shank, and engraved border; flat circular ends turned back obliquely. Called "Ring money."

98 CELTIC GOLD ARMILLA, of triangular wire, not joined at the ends; quite plain.

99 BRONZE BLADE OF A DAGGER.

100 TWO BRONZE LANCE HEADS, with loops.

101 A COLLECTION OF TWELVE BRONZE CELTS, of various forms, some engraved.

102 BRONZE LEAF-SHAPED SWORD.

103 BRONZE LEAF-SHAPED SWORD.

104 BRONZE SPEAR HEAD.

105 TWO BRONZE SPEAR HEADS.

106 BRONZE DAGGER, with handle.

Contributed by J. W. Sangster, Esq.

107 EARLY BRITISH URN, indented ornament. Found near Ferrybridge.

Contributed by H. Denny, Esq.

108 EARLY BRITISH URN. Found near Thirsk.

Contributed by the Drapers' Company.

110 GOLD FLAT CRESCENT-SHAPED "MIND," or diadem, found in Ireland.

Contributed by the Ashmolean Museum.

111 SAXON CUP, of green glass, broad lip. Chatham.

112 TWO COPPER-GILT CRUCIFORM FIBULÆ, square tops; and another with semi-circular top. Chatham.

113 CIRCULAR SILVER-GILT FIBULA, with a pearl boss in the centre, set with a garnet and three radiating garnets, with three smaller garnets between.

114 NINE BEADS, from various localities.

115 SAXON CUP, of green glass.

116 A CARD OF THREE BEAD NECKLACES. Found on Barham Downs.

117 TWO CIRCULAR GILT METAL FIBULÆ. Found at Ash.

118 BRONZE SPEAR HEAD, similar to those found in Ireland, with grooved ornament round the edge. Found in Dorsetshire.

119 A CIRCULAR GILT FIBULA, set with garnets. Found at Ash, Kent.

120 TWO AMETHYST BEADS, of a fine purple.

No.	
121	A Silver-gilt Fibula, set with garnets. Found at Chatham.
122	Portion of Bronze Harness; the boss ornamented in relief with the tripartite scroll so frequently found on Irish Celtic objects.
123	Fragment of a Bronze Ornament, with the tripartite scroll, terminating in leaves.
124	Armilla, of green glass. Found in a Saxon grave.
125	Two Bronze Spoons, or slightly hollowed heart-shaped pieces of metal. Found at Penrhyn, Cardiganshire, in a British encampment.
126	A Flat Circular Fibula, Engraved Ornament, with a short acus. Found in the Isle of Mull.
127	A Gilt Metal Anglo-Saxon Concave Fibula, ornamented with indented scrolls. Brighthampton graves.
128	Gilt Metal Cruciform Anglo-Saxon Fibula, ornamented with animals' heads, scrolls, &c.
129	Large Gilt Bronze Cruciform Fibula, embossed with human heads, detached scrolls, &c. Fairford graves (Gloucestershire).
130	Circular Bronze-gilt Fibula, concave, with a star of five points in the centre, zigzag border and scrolls.
131	Circular Gilt-bronze Concave Fibula, human face in the centre, surrounded by detached scrolls.
132	A Selection of Flint and Stone Implements, from Denmark. Thirty-five in number, as labelled.
	Contributed by Rev. Thomas Hugo, F.S.A.
133	Saxon Fibula. Found in the Thames, with Merovingian gold coins, and a gold coin of Harold.
134	Saxon Fibula.
135	Saxon Fibula. Possibly Danish.
136	Four Leaden Pilgrims' Signs, of unusual beauty. Found in the Thames in 1856.
137	Bone Skate, used by the London citizens on Moor Fields.
138	A Black Flint Celt. From the Thames, near Teddington.
139	Celt, of green stone. From the Thames, near Battersea Bridge.
140	Celt, of the finest grey flint. From the Thames, before Hampton Court Palace.
141	Bronze Celt, finely ornamented with punch marks. From Ireland.
	Contributed by John Holmes, Esq.
	Collection, illustrating the Celtic and Romano-British period, and weapons of other Nations, for comparison :—
142	Ancient Welsh Iron Leaf-shaped Sword.
143	Mediæval Drinking Cup, of wood, silver-mounted.
144	Two Early Mexican Water Bottles. One painted with a human figure.
145	Egyptian Two-handled Water Cooler.
146	Three Roman Urns.
147	Oriental Cup and Cover, and a Vase, with indented patterns.
148	Indian Ivory Carving of a Military Figure.
149	Two British Celts, of stone.
150	Seven Bronze Celts.
151	Two Javelin Heads, of flint and Obsidian; the former found at Bridlington, the latter used at the present time in Australia.
152	Ten American Arrow Heads, of flint.
153	Three Roman Unguentaria.

No.	
154	Roman Sacrificial Vessel, carved in steatite. Found at Adel, near Leeds.
155	Mexican Mace Head, of stone.
156	Glass Bottle, of the Early English period, and three earthenware jugs.
157	Roman Glass Lachrymatory.
158	African Quiver and Nineteen Arrows.
159	Roman Pin and Needle, of bone.
160	New Zealand Axe Hammer.
161	Modern Egyptian Two-handled Bottle, with ring.
162	Collection of Celtic Bronze "Ring Money."
163	Modern African Ivory Tusk, carved with figures, &c.
164	Portion of an Anglo-Saxon Stone Cross, ornamented in relief with Runic knot and figures.
165	Nine Flint Flakes and Two Australian Scrapers.
166	Three Fragments of a Painted Mummy Case.
167	Two Egyptian Figures, in alabaster, &c.
168	Portion of an Egyptian Funereal Tablet, of granite, carved in relief with hieroglyphics.
169	Native African Bow, Sheath, and Arrows.
170	War Implements, used by native Australians, showing mode of carving with rude instruments; and one New Zealand Sheath of more advanced carving.
171	Two Modern Mexican Indian Arrows, of wood.
172	Seven Modern Persian Arrows, showing advanced art.
	Contributed by J. Wardell, Esq.
172a	Two Bronze Looped Celts; One Small Bronze Celt; Fifteen Bronze Rings; Large Bronze Chisel with Socket; Dagger Blade; Reaping Hook.
	Contributed by the Philosophical Hall, Leeds.
172b	Two Large Cores of Flint, and Two Flakes of Flint.

SECTION B.

ANTIQUITIES: EGYPTIAN, GREEK, AND ROMAN.

Contributed by Lady Otho Fitzgerald.

173	Greek Lecythus, black figures on red ground; a warrior attacking a lion, and two attendants.
174	Early Greek Œnochoe, with compressed trefoil lip and cover, broad handle; painted with two bands of animals and birds.
175	Early Greek Amphora, with human head handles, and cover, borders of birds and animals; a centre band of antelopes, lions, harpies, and birds.
176	Early Greek Scyphus, two handles, border of antelopes, lions, birds, and a man.
177	Greek Tazza, in the centre a man carrying a fish, with indistinct characters.
178	Greek Tazza, two handles, with an outside band of stags and lions.
179	Greek Tazza, painted with a warrior holding a lance and round shield, on which is an anchor, between two mantled figures holding branches.
180	Greek Scyphus, with centre band of birds.
181	Greek Tazza, black inside, on the outside a band of warriors in combat.

No.

182 EARLY GREEK SCYPHUS, painted with two horses galloping, and antelope.

183 GREEK SCYPHUS, painted with a band of lions and antelopes.

184 GREEK SCYPHUS, on the outside a band with horseman, a figure behind urging the horse, another in front preventing him.

185 EARLY GREEK VASE, painted with a lion, goat, bull, and swan, chequered borders above and below.

186 EARLY GREEK VASE AND COVER, painted with a sphinx, lion, birds, and animals.

187 EARLY GREEK ARYBALLOS, a mask in front and a bird at back.

188 CURIOUS EARLY GREEK VESSEL, with three perforated handles, projecting from the side, the edge curved inward, painted with antelopes and swans.

189 ROMAN CINERARY URN, with upper band of crossed lines. Found in Surrey.

190 ROMAN BRONZE STATUETTE OF AN ARCHER, in the act of drawing his bow, silver eyes. Discovered about 15 feet below the present surface in Queen Street, Cheapside, by W. Chaffers, F.S.A. (*Archæologia*, vol. xxx.)

Contributed by W. Edkins, Esq.

191 ROMANO-BRITISH, CIRCULAR, ENAMELLED BRONZE FIBULA, of most minute work; in the centre, a chequered pattern of opaque enamel mosaic, in red, blue, and white, surrounded by three bands of delicate mosaic patterns, separated by metal rings, the ground work of the inner one being blue, with red rosettes, the next, red, with blue and white squares, and the outer, of blue enamel, with small white scrolls.

192 CIRCULAR ROMAN BRONZE FIBULA, enamelled, with a centre and six surrounding circles, in red, on green ground, the colours separated by metal fillets.

194 ROMAN BRONZE FIBULA, bow-shaped front, finely worked and enamelled in front with two rows of alternate squares of red, blue, and yellow enamel.

195 ROMAN BOW-SHAPED BRONZE FIBULA, which has been originally gilt and enamelled in scrolls, with morone and buff colour.

NOTE.—The above specimens were discovered at Chepstow.

196 ROMAN SILVER FIBULA, cruciform, with plain bow-shaped front, and long shank.

Contributed by W. H. Forman, Esq.

197 GREEK BRONZE MIRROR CASE, the cover ornamented in relief with Cupid riding on a goat, and a man placing his hand on his head to retard him. Fine work, but much corroded.

198 GREEK BRONZE VASE HANDLE, with male and female figures in relief on the lower part.

199 GREEK BRONZE STATUETTE of a Harpy, with a wreath on its head, female head, with a bird's body and feet.

200 GREEK BRONZE MIRROR COVER, ornamented in relief with the head of Pan, crowned with leaves and flowers.

201 ANTIQUE BRONZE STATUETTE OF HERCULES clad in the skin of the Nemæan lion, which forms a high standing collar round his neck; in his hand a club.

202 ANTIQUE BRONZE SACRIFICIAL INSTRUMENT, with bone handle, the blade in form of a bull standing on an axe-shaped knife.

203 ANTIQUE BRONZE BLADE OF A SACRIFICIAL IMPLEMENT, in form of a bull bound for sacrifice, and axe-shaped knife, finely patinated.

204 ANTIQUE BRONZE STEELYARD WEIGHT, in form of a female head, with diadem, earrings, and necklace; the silver or gold eyes have been removed.

205 PAIR OF ANTIQUE BRONZE LOOP HANDLES, with reclining figures and dogs on the lower part.

206 GREEK BRONZE MIRROR CASE, the cover ornamented in relief with Bacchus carrying the Thyrsus leaning on Cupid, and a woman playing on a harp.

207 VERY FINE ETRUSCAN BRONZE STANDING MIRROR, the stem in form of a draped female figure, with braided hair, which hangs in loops down her back two small winged figures stand on her shoulder and support the circular mirror

No.

208 ANTIQUE BRONZE TRIPOD LAMP, supported by a man, who has on his head a fluted column, up which climbs a panther after a bird; at top a terminal figure and square stand for the lamp, with a bird on each corner.

209 ANCIENT EGYPTIAN BRONZE SEATED CAT, with a gold scarabœus on its forehead, gold eyes and earrings, round its neck a necklace, with small amulet of Osiris and Horus.

210 THREE GREEK BRONZE FEET OF A TRIPOD; Mercury and male and female figures seated on scrolls, resting on lions' paws.

211 ROMAN BRONZE AMPHORA, of Champ levé enamel, in patterns of birds, scrolls, vine leaves, and grapes, filled in with opaque coloured enamels, many of which (except the red and green) are decayed. A very rare specimen.

212 FIVE ROMAN SILVER FIBULÆ, with long shanks and spring wire pins.

213 SIX ROMAN SILVER ARMILLÆ, of various forms.

214 SIX SLINGERS' BULLETS, of lead, with Greek names on one side, on the reverse is usually a fulmen, one has a bull's head. These were thrown by means of a leathern thong.

215 SIX GREEK LEADEN WEIGHTS, with various stamps, some inscribed, of different sizes.

216 CALPIS, red figures on black ground, a lady seated spinning, two attendants and Cupid.

217 AMPHORA, black on red. Achilles in a quadriga, driven by his charioteer Automedon, dragging the dead body of Hector round the walls of Troy, Patroclus rising from the tomb, Ulysses leading the horses, and Five Amazons on horseback. This fine Vase has the names of the principal figures in Greek characters over their heads. Found at Vulci. From the Prince of Canino's collection.

218 LARGE AND VERY FINE BOWL, with pointed base, red on black, with the victory of Theseus over the Amazons. It originally had the name over each figure, now partially erased. Found at Girgenti (Agrigentum) in 1830.

219 PANATHENAIC AMPHORA, given as a prize in Athletic sports, painted in black on red, on one side with Minerva *(Promachos)* by the side of a column on which is a cock, on the other a Quadriga. Inscribed.

220 CYLIX, red and black painted, with a winged man running and a dog.

221 AMPHORA, of Nola Ware, with twisted handles, red on black. A warrior standing, a female offering him a cup of wine, a winged figure bearing his shield.

222 ŒNOCHOE, black on white, a man reclining on a couch, a female before him.

223 CYATHOS, black on red, a bearded figure seated with nymphs and satyrs.

224 ASKOS, red on black, a female seated, holding a casket and wreath, with honeysuckle ornament behind.

225 CRATER, red on black, of late period, a female seated under a canopy painted white, white masks in relief on the handles.

226 AMPHORA, black on red, Soldiers playing at dice, with Greek inscriptions.

227 RHYTON, in form of a griffin's head, a border of red figures on black ground.

228 RHYTON, in form of a fawn's head, border of figures.

229 RHYTON, in form of a greyhound's head, border of figures.

230 RHYTON, in form of a cow's head, border of figures.

231 CALPIS, a man in a quadriga, over which is a frieze of smaller figures on horseback fighting.

232 GREEK BOTTLE in form of a lobster's claw, handle over the top, painted with a reclining figure holding a wine cup, inscribed KALOS.

233 PATERA of black clay, embossed with four chariots, each drawn by four horses, in which are Minerva, Diana, Mars, and Hercules, of fine work; stamped from a mould.

234 EARLY GREEK BOTTLE, with red birds and rings painted on the yellow clay,

No.	
235	EARLY GREEK BOMBYLIOS, painted with a man between two harpies.
236	EARLY GREEK PYXIS, red on black, females carrying caskets, and border of ivy; on the cover is a metal ring.
237	EARLY GREEK BOAT-SHAPED VASE, the prow in form of a boar's head, a figure seated on the stem, another on the stern, rudely ornamented with brown crossed lines, resting on three straight feet.
238	EARLY GREEK ŒNOCHOE AND COVER, trefoil lip ornamented with antelopes, tigers, and other animals, in brown.
239	AMPHORA, pointed base, red on black, with two rams butting, wild boars and other animals fighting, round the neck an owl.
240	ŒNOCHOE, black glaze with elegant ornaments of rosettes and leaves in black on red ground, trefoil lip.
241	CANTHARUS, with a female head on each side, in red on black.
242	ŒNOCHOE, the lower part in form of a female head with diadem.
243	GREEK BOTTLE, in form of a leg and foot; the shoe, &c., painted black.
244	GREEK BOTTLE, in form of a bivalve shell.
245	GREEK BOTTLE, in form of an almond.
246	GREEK LAMP, in form of a fruit.
247	LAMP, with a figure of Victory holding a standard, &c. Greek inscription.
248	ALABASTRON, red on black, on one side a draped male figure resting on a stick, on the other Victory holding a wreath.
249	EPICHYSIS, red on black, a winged female figure playing with a ball.
250	STAMNOS and cover, red on black, representing Theseus killing the Minotaur, accompanied by Ariadne and another figure.
251	SCYPHOS, painted in black on red, with warriors and harpies.
252	TWELVE TERRA COTTA BAS RELIEFS, from a tomb; eight are ornamented with grotesque masks, a harpy, two small figures with arms raised, and the head and shoulders of a man holding a honeysuckle ornament. Found at Capua.
253	GLASS AMPHORA, with fluted handles, of cylindrical form. Found at Cologne.
254	CYLINDRICAL GLASS CUP, ornamented with serpents in relief. Found at Cologne.
255	AMPHORA, of green glass, with yellow and white zig-zags.
256	AMPHORA, of glass, opaque white, with purple zig-zags round it.
257	AMPHORA, of blue glass, with blue and yellow zig-zag ornaments round.
258	ŒNOCHOE, of glass, blue ground, with white wavy ornament and yellow spiral lines.
259	ŒNOCHOE, of glass, brown ground, with yellow lines and zig-zags, edged with white.
260	ALABASTRON, of dark blue glass, with white and yellow sheaf ornaments.
261	EGYPTIAN ARYBALLOS, of semi-vitrified clay, of a light green colour, with small handles, ornamented on the upper part; of flat circular form.
262	SMALL EGYPTIAN ARYBALLOS, of semi-vitrified clay, of globular form, bossed surface.
263	ALABASTRON, of green glass, with yellow and white zig-zags.
264	BOTTLE, of light green glass, with white veins of colourless glass, in which gold is embedded, edged with blue and white lines.
265	LONG GLASS BOTTLE, with two handles, continued in crinkled lines down each side.
266	BOTTLE, of light green glass, in form of a fish.
267	AMPHORA, of colourless glass, with light green handles, and spiral line round the neck, pointed base; of elegant form.
268	BOTTLE, of glass, with a pointed base, made to imitate the sardonyx.

No.

269 SMALL OSSUARY URN, of globular form, with net-work reaching from the lip to the body of the vase.

270 BOTTLE, of amber-coloured glass, with white looped lines.

271 BASIN, of purple glass, ribbed on the exterior.

272 GLOBULAR URN, of purple glass, splashed with white.

273 PORTION OF A FRIEZE, of blue glass, with two griffins and a vase.

274 SMALL BOTTLE, of pressed glass, in form of a bunch of grapes, shewing the beautiful prismatic effects caused by decomposition of the surface.

275 GREEK TERRA COTTA DOLL, with jointed arms and legs, well modelled head.

276 GREEK TERRA COTTA MONEY BOX, oval, with a mask of a child's face on the top.

277 RUDE ETRUSCAN TERRA COTTA FIGURE OF A MAN ON HORSEBACK.

278 ROMAN SILVER INKSTAND, cylindrical, with hexagonal escalloped top, embossed wreath filled in between with nielloed scrolls. Very scarce. Found at Cologne.

279 ROMAN SWORD, the handle of bronze in form of an eagle's head and neck. Iron blade. Found at Cologne.

280 ROMAN BRONZE BUCKLE, found at Cologne, with ornaments in relief.

281 ROMAN GOLD ARMILLA, of stout solid wire, plain shank, the ends ornamented with engraved belts and acanthus leaves, terminating in a pomegranate-shaped boss.

282 ROMAN GOLD ARMILLA, the surface plain, the centre enlarged with a sharp ridge, the ends joined by a twisted spiral wire.

283 EGYPTIAN GOLD AMULET, of oval form, repoussé with the lion-headed deity, the disc and asp on its head, and an enamelled collar, filled in with black and white enamel, in patterns. This rare object is strengthened by being lined or filled in at the back with blue glazed frit.

284 EGYPTIAN GOLD NECKLACE, formed of a number of small plain rings, not linked but strung together side by side, and in the centre a large oviform bead.

285 PAIR OF GREEK GOLD HOOP EARRINGS, spirally twisted shanks, increasing in size towards the ends, which terminate in Ibex heads, with the peculiar knotted horns. Of minute work. Found at Olympia, in 1859.

286 ROMAN GOLD BULLA, formed of two convex plates, forming when closed a flattened circular case to hold a small parchment or document, united at top by a broad band fastened by rivets, embossed with leaf borders and beaded circles; across this band is stamped in relief "HOST. HOS." (Hostius Hostilius), a Roman general, the head of the Hostilia family. This interesting ornament was discovered about twelve miles from Rome, on the road to Albano, in 1794, from which time it remained in Signor Bellotti's Collection, until 1821, when it was purchased by Samuel Rogers.

287 PAIR OF GREEK GOLD HOOP EARRINGS, fluted shanks and scroll borders, terminating in Lynx heads of minute highly finished work. Found in the island of Zea, near Athens, in 1860.

288 PAIR OF GREEK GOLD EARRINGS, of exquisitely granulated work, rosettes at top, with pendants of Amphoræ, of elegant form.

289 A GREEK GOLD EARRING, open work drop, the top ornamented with true lovers' knots and a head of Cupid.

290 GREEK GOLD BAND, of a thin plate of metal, crimped; a medallion in the centre repoussé, with the head of Medusa.

291 AN ELEGANT GREEK GOLD AMULET, in form of a cylinder, with a loop in the centre for suspension, covered with elaborate granulated designs of honeysuckle pattern, divided by festoons; having a boss at each end, which opens to contain a small scroll. Found at Milos.

292 GREEK GOLD NECK CHAIN, of 58 links, alternately with small grooved carbuncles, the clasps in form of two calves' heads, to which hooks are attached. Found at Olympia, 1859.

No.

293 GREEK GOLD FIBULA, in form of a lion couchant on the prow of a galley, the sides ornamented with granulated amulets of hollow beaten work.

294 GREEK GOLD NECK CHAIN, of fine twisted links, terminating in two griffins' heads, with hooks attached. Found at Olympia, 1859.

295 GREEK GOLD NECK ORNAMENT, formed of eight flat plates, each beaten or stamped with Victory in a biga; these are suspended from a chain of eighteen oval cartouches of stamped double honeysuckle ornaments. From Samuel Rogers's Collection.

296 ETRUSCAN GOLD FIBULA, with circular disc, ornamented with squares and chain borders, above which is a gold bar, with loose scroll ends, and a bow-shaped twisted fibula. From Xanthus.

297 ROMAN BRONZE STATUETTE OF A MAN, holding a strigil in his right hand.

298 ETRUSCAN MARBLE SARCOPHAGUS, surmounted by a recumbent female figure, and round the base a veiled lady, probably a bride, in a galley, with attendants, and two men presenting her with a vase.

299 A CASE containing Greek terra cotta heads, fragmentary, and in the centre a plaque of Cupid leading two lions.

300 EARLY GREEK TERRA COTTA PATERA, painted in red and brown on the yellow clay, with four honeysuckle leaves and tendrils between.

301 ROMAN SOLID GOLD FIBULA, formed of three statuettes of draped females, with diadems on their heads, holding some undefined objects in their hands. They may be the three Junos worshipped in Gaul, or the Deæ Matres.

302 PAIR OF GREEK GOLD EARRINGS, the drops in form of two handled Vases, the tops of rosettes set with carbuncles, twisted ear wires. Found at Athens.

303 TWO GREEK GOLD FIBULÆ, of similar pattern, bow shaped, ornamented with granulated honeysuckle ornament, terminating at the lower part with pomegranates. Found at Canusium.

304 GREEK GOLD LOOP ORNAMENT of plain wire, the ends being in form of griffin's heads with granulated borders and designs. Found at Athens in 1857.

305 ANTIQUE GOLD ORNAMENT formed of six rosettes round the centre, from which rises a griffin's head of granulated work.

306 PAIR OF GREEK GOLD EARRINGS, the upper parts each set with an emerald and carbuncle, surrounded by bead pearls; the pendents are in form of winged Cupids dancing, one holding a lyre, the other a pair of castagnettes. Found in the Island of Zea, near Athens, in 1860.

307 TWO GREEK GOLD FIBULÆ of extraordinary size, formed of hollow beaten or stamped plates of gold; the upper parts of each are in the form of a griffin couchant, his fore paws resting on an embossed sheath which holds the acus or pin of the brooch, in front of this is a hippo-campus; the shank terminates in a large and perfectly formed pomegranate. These unique objects were secured for the present owner from Ruvo, where they were discovered.

308 PAIR OF ANTIQUE GOLD EARRINGS, consisting of large globular drops surmounted by three hemispherical bosses, ornamented with raised circular compartments of crossed lines, twisted wire tops.

309 PAIR OF ELEGANT GREEK GOLD EARRINGS, each consisting of a centre rosette, set with a carbuncle, and pyriform pomegranate blossoms radiating from it.

310 PAIR OF GREEK GOLD EARRINGS, spirally twisted shanks, terminating in calves' heads, with carbuncles set in their foreheads.

311 PAIR OF GREEK GOLD EARRINGS, spirally fluted shanks, terminating in lions' heads, ornamented with granulated work.

312 GREEK GOLD EARRING of large size, elaborately ornamented with foliage and granulated work.

313 PAIR OF GREEK GOLD EARRINGS, drum-shaped, ornamented in front with minute granulated bosses in squares and semi-circular tops, one has a rosette at the end.

314 A GREEK GOLD EARRING, drum-shaped, ornamented in front with minu granulated bosses in squares, the semi-circular top, which moves by a hinge

No.

also ornamented, and has the head of Cupid, and at the outer end a rosette. This beautiful specimen, being perfect, forms a case for the lobe of the ear, open only next the face.

315 BEAUTIFUL GREEK GOLD NECK ORNAMENT of twenty-nine beads, of three patterns, alternating thus:—first, a plain round bead; second, a round bead covered with exquisite and minute granulated patterns; the third, being suspended by two loops, is in form of an acorn *repoussé* with honeysuckle ornament, these are again divided by thin pieces of gold with delicate spiral thread borders.

316 PAIR OF GREEK GOLD ARMILLÆ, in form of triple coils, the ends in form of animals' heads.

317 SMALL GREEK GOLD BOW-SHAPED FIBULA, of minute granulated work.

318 GREEK GOLD NECK CHAIN, of beautiful twisted pattern, similar to that called Tritchinopoli.

319 GREEK GOLD EAR-DROP, boat-shaped, with granulated scrolls.

320 GREEK GOLD EARRING, twisted wire shank, widening towards the end, which is set with carbuncle and emerald beads, and terminating in a bull's head.

321 GREEK GOLD ARMILLA, in form of a half hoop, ornamented with granulated and beaded work and projecting bosses, on the ends are loops to fasten round the arm by a ribbon.

322 GREEK GOLD PIN, beautifully chased in full relief, with Ganymede carried on an eagle.

323 GOLD PIN, with granulated boss, on which is placed a bronze eagle.

324 ANCIENT EGYPTIAN RING, solid gold shank, the ends bound with spiral wires, which hold a cylinder of lapis-lazuli engraved with diaper ornament.

325 BEAUTIFUL GREEK GOLD WREATH, composed of myrtle leaves and blossoms, fastened on to a semi-cylindrical hollow band, the ends ornamented with granulated work, and loops for a ribbon to pass through to keep it on the head.

326 GREEK OR ROMAN GOLD STYLUS, pointed end, the broadest end set with a piece of hard stone, quite plain.

327 BEAUTIFUL GREEK GOLD WREATH, composed of ivy leaves and clusters of berries, fastened on to a gold stem; probably intended to decorate the brow of a large statue of Bacchus.

328 ROMAN BRONZE GROUP, Hercules and Antæus.

329 ROMAN BRONZE STATUETTE OF VENUS, holding a garland, with two cupids, on semi-circular pedestal.

330 ROMAN BRONZE STATUETTE OF BACCHUS, crowned with vine leaves and grapes, holding a wine skin on his shoulder and an inverted torch in his hand.

331 ROMAN BRONZE FIGURE OF A YOUNG MAN, nude, holding in his right hand a cup.

332 ETRUSCAN BRONZE TOILET MIRROR, supported by a female and two lions, a sphinx on the top.

333 PAIR OF ANTIQUE EARRINGS, of enamelled gold, with three pendants of pearls, forming bunches of grapes and green enamel leaves, in the centre of each top is a pearl, the space filled in with pink and white enamel. Found in the Island of Zea.

334 ELEGANT GOLD DIADEM, with borders and leaves of minute granulated work and rosettes, sparingly enamelled in green and blue, and set with emeralds, pearls, and carbuncles, crested by a range of delicate leaves; it is formed of a series of square medallions of exactly similar design, soldered imperceptibly side by side on to a gold band at bottom. This *piece de maitrise* is a reproduction with the greatest possible exactness of a Greek crown found at Cumæ, in Campania, in the Campana collection; and was executed by Signor Castellani, of Rome.

335 GREEK BRONZE STATUETTE OF MERCURY, nude, except the petasus and talaria, holding in his right hand a full purse, as the tutelary God of Merchants, on a circular pedestal. Found at Girgenti (Agrigentum), in Sicily.

No.

336 GREEK BRONZE STATUETTE OF CAMILLA, "swift of foot," with a fillet on her head, her hair in a knot behind, clothed in a peplum and under vestment reaching to the knees, hanging in graceful folds, blown backward by the wind, ornamental sandals; the arms (now separated) have been upraised. Found at Syracuse. No pedestal.

337 BRONZE STATUETTE OF MINERVA, with a helmet surmounted by a sphinx; the Ægis as a breastplate, completely draped, the right arm raised, the other by her side. Found at Atripatta, near Avellino.

338 ROMAN BRONZE HEAD OF THE EMPEROR TIBERIUS, small life size, broken off at the neck from the body of the statue; it is considered to be an excellent likeness, and was discovered in the island of Capri (Capreæ), in Campania.

339 BRONZE HEAD OF A YOUTH, life size, his hair bound with a fillet; this, together with the toes and the partly closed hands, are all that were discovered of this remarkable statue. The natural appearance of these fragments clearly indicate that they were modelled from the human form. Roman work, of the Augustan Era. Found in Campania.

340 BRONZE STATUETTE OF CUPID, in a running attitude, his raised left arm probably held the bow, the right is wanting; the hair, bound up in a knot, hangs in small curls behind the head; the expression of his face is striking, having a sort of arch smile; the eyes are of silver. Found at Tarentum.

341 GREEK BRONZE STEELYARD WEIGHT, of fine work, in form of a female head, with high head dress, diadem, earrings, and necklace. Beautifully patinated. From Vulci.

342 BRONZE INSTRUMENT for drawing the bow, with two holes for the fingers and three claws to hold the string.

343 ROMAN BRONZE HANDLE OF A SITULA, terminating in female head.

344 ROMAN BRONZE CHISEL with broad flat end and socket.

345 LONG BRONZE PIN.

346 CADUCEUS, the twisted end of bronze, the stem of iron.

347 SIX SPECIMENS OF SMALL GREEK EARTHENWARE BOTTLES, of early work.

348 TWO TERRA COTTA TRAGIC MASKS, Greek.

349 SQUARE EGYPTIAN STONE TABLET, champ levé, with coloured enamels in figures and hieroglyphics.

350 SQUARE EGYPTIAN TABLET of wood filled in with coloured stones, lapis lazuli, turquoise, rosso, &c., in Deities and Nilometers.

351 EGYPTIAN CROUCHING FIGURE OF AN ETHIOPIAN carved in black basalt.

352 BLUE EGYPTIAN EARTHENWARE KNEELING FIGURE, holding before him a canopic vase.

353 GREEN GLAZED EGYPTIAN KNEELING FIGURE holding an Urn and a Strigil.

354 EGYPTIAN GLAZED STATUETTE OF A BABOON.

355 EGYPTIAN STANDING FIGURE WITH THE HEAD OF AN IBIS.

356 EGYPTIAN EARTHENWARE FIGURE OF A LION-HEADED DEITY.

357 EGYPTIAN DEITY WITH A RAM'S HEAD.

358 MAGNIFICENT GREEK GOLD FUNEREAL WREATH, of three clusters of laurel and bean leaves. From the collection of Prince S. George of Naples.

359 ROMAN BRONZE STATUETTE OF BACCHUS HOLDING A THYRSUS; the cone set with small stones, at his side a panther with silver eyes, and a panther's skin over his breast, plated with silver, finely patinated; of very fine work.

360 ROMAN BRONZE LIBATORY VASE, in form of a man's head and bust, opening at the crown, with handle over the top.

361 GREEK BRONZE HANDLE OF A VASE, of elegant form, terminating with a figure of Victory.

362 ANCIENT EGYPTIAN BRONZE SISTRUM, the edges inlaid with silver scrolls, the handle in form of a deity.

363 ROMAN BRONZE STRIGIL.

364 ROMAN BRONZE RING HANDLE, on the top a panther.

No.

365 Bronze Statuette of a Harpy, with female head, bird's body and legs.

366 Egyptian Male Figure Standing on a Lion, with high feathers on his head.

367 Egyptian Earthenware Cat-headed Deity.

368 Egyptian Seated Deity, with cat's head.

369 Egyptian Statuette of a Nude Figure, with distorted legs.

370 Egyptian Earthenware Hare, with long ears.

371 Egyptian Earthenware Baboon-headed Deity.

372 Egyptian Earthenware Jackal, seated.

373 Egyptian Figure of Thoth, with feather head-dress.

374 Egyptian Statuette of a Sphinx.

375 Egyptian Amulet of a semi-circular breastplate, ornamented in relief.

376 Glazed Earthenware Emblem of the Sacred Eye, of large size.

377 Eye, of coloured enamel, set in bronze, with blue enamel eyebrow from a mummy case.

378 Egyptian Earthenware Group of the Amenti.

379 Egyptian Nilometer, of earthenware.

380 Egyptian Figure of a Hawk, in white earth.

381 Egyptian Cat-headed Deity, seated.

382 Egyptian Amulet, in form of a nilometer, with disc and feathers.

383 Egyptian Amulet, with cat-headed Deity, holding an emblem and a reed of the lotus.

384 Square Amulet, of two figures in a boat, between them a scarabæus.

385 Square Amulet, pierced with five deities.

386 Oblong Amulet, pierced with deities, ornamented on both sides.

387 Egyptian Blue Figure of the Bull Apis.

388 Three Scarabæi.

Contributed by C. Bowyer, Esq.

389 Antique Bronze Statuette of Jupiter, finely patinated, with silver eyes, on a marble pedestal. This figure has lost the lower part of the right leg.

390 Antique Bronze Youthful Male Nude Figure, holding a branch in his right hand, on green marble plinth.

391 Antique Bronze Bull, with silver eyes, finely patinated; on square rosso antico stand.

392 Egyptian Bronze Figure of the Bull Apis, the disc between its horns, on square rosso antico pedestal.

393 Egyptian Figure, in Bronze, of Osiris, the necklace, armlets, flail, and crook, inlaid with gold, the back has also been originally plated with gold, on a rosso antico pedestal.

394 Small Egyptian Bronze Head of a Priest, on a rosso antico column.

395 Egyptian Bronze Female Figure, carrying a water jar on her head, on rosso pedestal.

396 Antique and Rare Egyptian Bronze-seated Figure, holding a scroll on his knees, the eyes inlaid with gold.

397 Egyptian Bronze Bearded Mask, with gold eyes, on rosso antico pedestal.

398 Antique Bronze Lion, walking, of fine character, with inlaid gold eyes, on giallo pedestal.

399 Small Antique Bronze Cupid, running, on a lapis-lazuli ball and green marble column.

400 Pair of Antique Bronze Vase Handles, with masks in relief, on rosso pedestals.

No.

401 LARGE ANTIQUE BRONZE VASE HANDLES, inlaid with silver, flowers in relief terminating in a mask.

402 ANTIQUE BRONZE HANDLE, terminating in a mask.

403 ANTIQUE TRIPOD LAMP, with a long stem, and animals climbing up it, on the top are three birds.

404 ANTIQUE BRONZE VENUS, with a diadem on her head, standing naked; finely patinated, somewhat similar to the Venus de Medicis, on square rosso antico pedestal.

405 BRONZE HEAD AND FORE PART OF A PEGASUS.

406 ANTIQUE FULL-LENGTH MARBLE FIGURE OF A YOUTH, with his arms raised, resting on the top of his head, in the attitude of contemplation, probably intended for Narcissus. Found at Herculaneum.

407 ANTIQUE MARBLE HEAD OF A WARRIOR, modern bust and pedestal.

408 ANTIQUE MARBLE HEAD OF A SENATOR, on modern bust and pedestal.

Contributed by J. Heywood Hawkins, Esq.

409 GREEK BRONZE ALTO RELIEVO, group of Anchises and Venus on Mount Ida, two genii or cupids are seated near her, and a dog is at his feet. It formed, probably, the cover of a mirror, and was found at Paramythia, in Epirus, in 1798. The most exquisite antique bronze extant, some of the defective portions have been restored in wax by Flaxman.

410 ANTIQUE BRONZE SEATED FIGURE OF MERCURY, found in Greece, the rock restored by Flaxman.

411 ROMAN BRONZE VASE, found at Pompeii.

412 GREEK BRONZE HELMET, found on the site of the ancient city of Dordona.

413 GREEK BRONZE GREAVE, or armour for the leg, found in Greece.

Contributed by Henry F. Holt, Esq.

417 COLLECTION OF TWENTY-FOUR DICE OF IVORY, &c., of the Roman and German times.

418 A SET OF SIX ROMAN BRONZE TAIL, and One in bone.

Contributed by S. Sharpe, Esq.

419 A TRAY OF ROMAN BRONZE BROOCHES AND PERSONAL ORNAMENTS; about twenty in number, from Castor, Northamptonshire; Chesterton, Hants; and other localities.

Contributed by Viscount Halifax.

420 ROMAN BRONZE SWORD, found at Beckthorpe, in 1861.

Contributed by J. Brett, Esq.

421 ROMAN BRONZE VENUS, with silver eyes.

Contributed by Henry Vaughan, Esq.

422 ATHENIAN LECYTHUS, painted in outline, with a male and female figure on each side of a temple, on white ground.

423 FRESCO PAINTING OF BACCHUS, leaning on a vine stalk, with leaves and grapes, holding a wine cup, a panther by his side. From Naples.

424 ROMAN MARBLE BAS-RELIEF, with male and female scenic masks, a sceptre and a lyre; on the reverse is the head of Socrates. Used probably as a swinging tablet at a theatre to denote the character of the entertainment.

425 ROMAN MARBLE TABLET, with alto-relievo tragic mask, between two actresses, of very fine work, for the same purpose as the preceding.

Contributed by Mrs. Burt.

426 SEVEN BABYLONIAN CYLINDERS, of hematite and lapis-lazuli, engraved with figures and inscriptions in arrow-head characters; mounted as a bracelet.

Contributed by John Gadsby, Esq.

427 ANCIENT EGYPTIAN SCARABŒUS, of hard stone, oval seal, engraved with four cartouches, hieroglyphics, &c.

No.

428 EGYPTIAN TABLET, of hone stone, carved on one side with a canopic vase, on the other a deity holding two standards, mounted in an ivory frame.

429 GLAZED CASE, containing various amulets and sacred emblems worn by the ancient Egyptians, in glazed earthenware, beads, &c.

430 THE HAND OF A MUMMY, with a gold ring on one finger, bearing a cartouche of Thothmes III.

Contributed by Signor Castellani.

431 ANCIENT GREEK CROWN, found at Canusium, in Apulia—a reproduction in gold by the contributor.

432 A PAIR OF VERY LARGE GOLD EARRINGS, found at Tarentum, each in form of a patera, with pendent of a candelabrum, now in the museum at Naples—a reproduction by the contributor.

433 A SMALL COLLECTION OF ENGRAVED GEMS.

Contributed by —. Mitchell, Esq.

434 ROMAN MARBLE CINERARY VASE, carved with scrolls and leaves, and dedicatory inscription in front.

Contributed by Rev. Thomas Hugo, F.S.A.

435 TWO-LOOPED CELT, of a form of which but other two specimens are known. From Ireland.

436 A FINE ROMAN DAGGER. Found in Barking Creek, below London.

437 ROMAN FIBULA. Found in London.

Contributed by L. Menke, Esq.

438 GREEK TERRA COTTA VASE, in form of a human head.

SECTION C.

ENGRAVED GEMS.

Contributed by P. H. Howard, Esq.

458 CAMEO, full-faced portrait of Marie de Medicis, executed on a large sapphire, in modern gold setting. From the Arundel Collection. 16th Century.

Contributed by Lord Wenlock.

460 CAMEO, carved in shell, by Saulini.

Contributed by H. F. Holt, Esq.

461 AGATE CAMEO, set round with garnets, of Ferdinand III., Emperor of Germany.

Contributed by J. Brett, Esq.

462 A CINQUE CENTO, SARDONYX CAMEO, of two strata; a Priest leading a bull decked with flowers to an altar, the slaughterer has an axe in one hand and a cord in the other twisted round the horns of the victim. (Hertz Collection.)

463 SARDONYX CAMEO, of dark brown and white strata, head of Helios rayed. (Hertz Collection.)

464 LARGE CORAL CAMEO, carved in high relief, with a child and a dove, mounted in a silver gilt frame.

Contributed by C. Bowyer, Esq.

465 ANTIQUE ONYX, of three strata, Œdipus and the Sphinx. (Mounted as a ring.)

466 CINQUE CENTO ONYX CAMEO, of three strata, head and bust of Cupid. (Mounted as a ring.)

467 CINQUE CENTO ONYX CAMEO, of two strata, Agrippina seated. (Mounted as a ring.)

468 ONYX CAMEO, representing Mutius Scævola placing his hand in the flames, before Porsenna seated; a group of four figures.

469 MALACHITE CAMEO, of the last Century, representing Venus and Cupid.

No.

Contributed by W. H. Forman, Esq.

470 ONYX CAMEO of three heads of Pan, full-faced, and Jupiter and Neptune, in profile. Fine cinque-cento work.

471 ANTIQUE ONYX CAMEO MASK (tragic), with diamond eyes, carved in high relief on an oval back of the same stone.

472 A SET OF THIRTY-NINE CAMEOS, IN ONYX, illustrating in high relief the life of Christ, sixteen of which are small ovals with single figures of angels. Executed for Pope Gregory, and purchased from the Collection of Prince Joachim Murat.

473 A STRING OF TEN BABYLONIAN CYLINDERS, with intaglios of full-length figures and arrow-head inscriptions, and eleven Sassanian seals of hemispherical form, engraved with animals, figures, and some having inscriptions in the *Pehlevi* character, somewhat similar to the legends on the coins of the Sassanian rulers of Parthia.

474 A STRING OF THIRTEEN BABYLONIAN CYLINDERS, with intaglios of figures, some with inscriptions; and twenty Sassanian seals of hemispherical form, all engraved; and two animals carved in white stone.

475 FOUR LARGE SASSANIAN SEALS, engraved; and a head of some animal carved in hematite.

Contributed by J. Heywood Hawkins, Esq.

476 ONYX CAMEO MASK, of a bearded satyr, white and brown strata.

477 ONYX CAMEO; head of Hercules, of three strata.

478 ONYX CAMEO; helmeted head, of three strata.

479 AGATE INTAGLIO, of large size, white and brown strata; a warrior before a column.

480 ONYX INTAGLIO; head of Minerva.

481 ONYX INTAGLIO; head of Diana.

482 SARD INTAGLIO; Mars and Mercury seated, Venus and Cupid, Diana and Vulcan.

483 AGATE CAMEO; Hercules seated before a lion, and Cupid pouring the contents of a vase over his head; Omphale seated behind.

484 LARGE OVAL SARDONYX CAMEO; a wounded warrior seated on a rock, and two attendants; Diana approaching him.

485 AGATE CAMEO; Hercules and Omphale.

486 SARD INTAGLIO; a laureated male head.

487 ONYX CAMEO; conjoined heads of male and female figures.

488 ORIENTAL ONYX CAMEO, of a sea monster carrying off a female.

489 ONYX GROUP, of Venus and Cupid, the Graces in the background.

490 ONYX CARVED GROUP of four figures.

491 A COLLECTION OF THIRTY-SEVEN CAMEOS, of onyx and other stones, mounted in gold as rings.

492 NINE PLAIN SPECIMENS OF MOONSTONE, ASTERIA, CAT'S-EYE, &c.

493 ANTIQUE SARDONYX CAMEO; male helmeted head, and a female head with a diadem, mounted in gold.

494 OVAL CAMEO, of pink and white strata, of the bearded Jupiter, wearing the modius; set in gold as a locket.

495 CIRCULAR ONYX INTAGLIO; in the centre a bust of the young Bacchus, surrounded by a border of nymphs and fauns.

496 LARGE OVAL AGATE CAMEO, of two strata, carved in high relief with an Emperor in a quadriga, attended by senators and soldiers.

497 CIRCULAR AGATE CAMEO, of the wolf suckling Romulus and Remus, in black enamelled gold frame.

498 OVAL ONYX INTAGLIO, of Bacchus seated, with leopard, faun, and bacchante, mounted in gold.

No.

499 COLLECTION OF FORTY INTAGLIOS, of sard, amethyst, cornelian, jasper, and other stones, mounted as rings.

500 LARGE OVAL CAMEO, in Oriental onyx, of three strata; The Apotheosis of Augustus. It contains fifteen figures; in the centre Tiberius and Livia, in front Antonia presenting her son Germanicus, on the left Caligula and Agrippina, on the right Drusus and Livia, &c.

501 CAMEO; bust portrait of Queen Elizabeth, in rich costume; in Oriental onyx of three strata.

502 NICOLO CAMEO, with a half-figure of Victory, with wreath and palm branch, within a raised border.

Contributed by Signor Castellani.

503 INDIAN BURNT AGATE VASE, carved with handles of chimeræ, elephant heads, &c.

SECTION D.

ILLUMINATED MANUSCRIPTS.

Contributed by Mrs. Ford.

513 ILLUMINATION ON VELLUM, representing the Crucifixion. 15th Century.

514 ILLUMINATION ON VELLUM, representing St. Francis. 15th Century.

Contributed by Sir Stephen Glynne, Bart.

515 ILLUMINATED MISSAL, of the 15th Century. French.

Contributed by Sir John S. Trelawney.

516 ILLUMINATED CALENDAR. Early 16th Century.

517 ILLUMINATED "HISTOIRE DIVINE." 16th Century.

Contributed by the Dean and Chapter of Westminster.

518 LITTLINGTON'S MISSAL. MS. of the 14th Century, in Two Volumes.

Contributed by Captain Carew.

519 MANUSCRIPT: Commentary on the Gospels, by St. Jerome, copied by Grimbald, a monk of Winchester.

Contributed by J. G. Fanshawe, Esq.

520 GRAFTON'S CHRONICLES, in black letter, stamped leather cover studded with bosses.

Contributed by Sir John Lawson, Bart.

521 MS. LIFE OF ST. CUTHBERT, by the Venerable Bede, illuminated by British artists. Date, end of 12th or beginning of 13th Century.

Contributed by Henry F. Holt, Esq.

522 ILLUMINATION ON VELLUM, in gold and colours, by Giulio Clovio. In the centre is represented the Martyrdom of St. Blasius (the patron of wool-combers). Scroll borders, and medallions of figures, and crest and arms of the Medici family. 16th Century. A septennial festival is still held in Yorkshire in his honour.

Contributed by C. Butler, Esq.

523 HORÆ B.M. VIRGINIS, with Kalender; MS. on vellum, with 16 large miniatures and leaves bordered with flowers, birds, and insects, in gold and colours. French work. 15th Century.

524 HORÆ B.M. VIRGINIS; MS. on vellum, with 21 large miniatures in gold and colours. 15th Century.

525 MS. "MEDITATIONES IN SEPTEM PSALMOS PENITENTIALES," with miniature of David playing on the harp, in gold and colours. 15th Century.

Contributed by W. H. Forman, Esq.

526 THREE LEAVES OF A LARGE ILLUMINATED VELLUM MS., painted in colour and gold, with numerous figures. History of Saints; and on the upper part the Resurrection and Ascension; French text. 15th Century.

No.

Contributed by A. J. B. Beresford Hope, Esq., M.P.

527 ILLUMINATED COPY OF VEGETIUS.

528 THE DIPLOMA OF ST. HERMENGILDA, of Spain.

Contributed by A. Barker, Esq.

529 A SERIES OF TEN ILLUMINATED CAPITALS, on vellum, framed and glazed, of the following subjects:—The Holy Family—The Patience of Job—The Virgin in Adoration—The Ascension of Christ—The Four Evangelists—Two Apostles under a portico—Four Saints holding palms—The Virgin and Apostles—A Group of Virgins—Magdalen in the Desert. Early 16th Century.

530 A SERIES OF ELEVEN ILLUMINATED CAPITALS, on vellum:—King David—Christ Enthroned—The Ascension—A King Crowned—Christ insulted by the Mob—A Monk holding a Book—Three Bishops—Virgin and Child—The Descent of the Holy Ghost—Virgin and Angels in the letter S—A Saint blessed by the hand of the Almighty.

Contributed by E. Hailstone, Esq.

531 MS. ON VELLUM: Horæ, with painted margins of flowers, and scrolls, and large miniatures. Flemish—15th Century.

532 MS. ON VELLUM: Horæ, with calendar, miniatures and borders of coloured flowers and animals, covered in red velvet. 16th Century.

533 MS. ON VELLUM: Constitutions and Laws of Palermo, large folio, with initial letters in colours and gold, bound in red velvet. 15th Century.

534 HORÆ ROMANÆ, with illuminations in gold and colours, and rich capitals, bound in calf. 14th Century.

535 SERVICE BOOK: Roman letters, written on vellum, with highly-coloured miniatures, well finished. Folio. 16th Century.

536 PRINTED COPY OF THE HORÆ, on vellum, large margin, coloured plates, by Simon Vostré. 15th Century.

537 A SELECTION OF ILLUMINATIONS ON VELLUM, from Antiphonaria and service books of the 14th and 15th Centuries.

Contributed by W. Bragge, Esq.

538 "CHRONIQUE DE LA PUCELLE D'ORLEANS, JEANNE D'ARC," with painted borders, vellum. Bound in vellum. Date, 1512.

539 BREVIARY, illuminated in gold and colours. Bound in purple velvet. German—15th Century.

540 LATIN BREVIARY, beautifully painted, with an oblong medallion on each page in gold and colours and miniatures. Bound in calf. 15th Century.

541 "DE vij GETIJDEN DER PASSION," with calendar, and very fine miniatures, borders and initials, in colours and gold. In a case. 16th Century.

542 BOOK OF HOURS; with calendar and fine miniatures in gold and colours. Bound in purple velvet, silver clasps. 16th Century.

543 BREVIARY, with almanack and miniatures, in gold and colours. Bound in red velvet. 15th Century.

544 OFFICIUM, B.M.V., written on vellum, with calendar and beautiful miniatures in gold and colours. Bound in green velvet, silver-gilt clasps and case. 16th Century.

545 THE GOSPELS AND CALENDAR; borders and miniatures painted on gold ground. Bound in green velvet, silver clasps, and cornices, in a case. 16th Century.

546 PRAYERS AND CALENDAR, illuminated, in gold and colours. Date, 1537.

547 PRAYERS AND CALENDAR, with miniatures, painted in gold and colours. Date, about 1380.

548 OFFICIUM B.M.V., with fourteen miniatures, illuminated borders, bound in purple velvet and outer case.

549 OFFICIUM B.M.V., of early date, with almanack and miniatures in gold and colours, in Latin and French; in case.

550 BOOK OF HOURS, with calendar, and sixteen large miniatures, borders painted with flowers and fruit in gold and colours, in stamped leather binding. 15th Century.

No.

551 Book of Hours; the borders painted with flowers in gold and colours; stamped leather binding. 15th Century.

552 Book of Hours, with Calendar; large miniatures beautifully painted in gold and colours; bound in blue velvet; silver corners and clasps. 16th Century.

553 Book of Hours, with miniatures and borders of flowers; bound in red velvet. 15th Century.

554 Heures de Habert Du Berry d'Artois; a splendid manuscript in Latin and French; beautifully painted miniatures and borders of flowers, insects, fruit, birds, &c.; richly gilt; bound in red velvet, and case. 15th Century.

555 Book of Hours, with miniatures and painted borders; bound in calf. French—15th Century.

556 Missal, with Calendar, and illuminations on gold ground. French work of the end of the 13th Century.

557 English Manuscript, on vellum, with illuminated borders and autograph of Richard Vowell, Prior of Walsingham. 16th Century.

558 Salisbury Missal, with illuminated borders. 15th Century.

559 Missal, with miniatures and borders in gold and colours, and medallions. Executed for a Cardinal, whose arms are introduced. Italian—15th Century.

560 A Curious Missal, of North Holland, with miniatures and illuminated borders. 15th Century.

561 Evangelistarium, with miniatures, and painted borders of flowers and animals, bound in red velvet, silver clasps and corners. German—1548.

562 Anglo-Norman Psalter, with illuminated capitals. 13th Century.

563 French Missal, with miniatures, every page bordered with gold and flowers, and elaborately pencilled with subjects—the Dance of Death, &c.

564 Koran, of the year 1381, written in Arabic, the headings of chapters in the Cufic character, illuminated title and borders in geometric patterns.

565 Sikh Manuscript, mythological subject, with illuminations of oblong form. 18th Century.

566 The Epistles of St. Jerome; beautifully written, with fine illuminated borders. Italian work—15th Century.

567 Livre d'Heures; printed on vellum, by Guillaume Anabat. Paris, 1508.

568 Livre d'Heures à l'usage de Langres; printed on vellum, by Simon Vostre. Paris, 1502. Uncoloured.

569 Office de l'Eglise; printed on vellum, in imitation of early MS., with miniatures and coloured borders throughout. Paris, 1488.

570 Office de l'Eglise; printed on vellum, by Simon Vostre. Paris, 1508. With miniatures and illuminated borders throughout.

571 Heures à l'usage de Rome; printed on vellum, by Thielman Kerver. Paris, 1507. Uncoloured woodcuts round each page, in modern Grolier binding.

572 Heures à l'usage de Rome; printed on vellum, by Antoine Verard. Paris, 1490. Coloured miniatures, woodcut borders.

573 "Gebeden Boeck," or printed book of prayers, with illuminations and painted capitals. Early 15th Century.

574 An Illustrated Chronicle, painted on vellum; the genealogy of Pope Boniface VIII., from Adam, containing 300 figures of Kings, Popes, &c., in curious costumes.

575 Specimen of Binding, in coloured vellum. Brunswick, in 1712.

576 Specimen of Binding, in vellum, painted with the Crucifixion and King David. A manual of 1742.

577 Specimen of Binding, finely worked in colours and gilt. Dutch, 1663.

578 Italian Binding of the 17th Century covering a MS. of the 14th Century.

579 Silver-gilt Book Cover, pierced and chased with birds and arabesques over red velvet. 17th Century.

580 Small Book of Hours, of silver filigree, with painted enamel medallions of sacred subjects. 17th Century.

No.

581 GERMAN BIBLE, with chased and perforated steel panels and medallions, enamelled with the Virgin and St. John. 17th Century.

582 PAINTED ENAMEL BOOK COVER, of flowers, &c.; silver-gilt mounting. 17th Century.

583 SILVER BOOK COVER, the back and sides pierced with scrolls and rosettes. 17th Century.

584 GERMAN BOOK WITH SILVER COVER, engraved with the Crucifixion and Ascension; scroll borders and clasps. 17th Century.

Manuscripts Contributed by Sampson Hodgkinson, Esq.

585 ROMAN MISSAL, with illuminated capitals. 15th Century.

586 BOOK OF HOURS, with twelve miniatures. 15th Century.

587 SMALL MSS. Illuminated. 15th Century.

588 ILLUMINATED MISSAL, with miniatures. 15th Century.

Contributed by Rev. Thomas Hugo, F.S.A.

589 HORÆ BEATÆ VIRGINIS, in Usum, Sarum, cum Calendario. 14th Century. Fine MS. by an English scribe, with numerous capitals, and border in gold and colours.

Contributed by the Duke of Manchester.

590 HIGDON'S "POLYCHRONICON."

591 CLEMENS ALEXANDRINUS, with Queen Elizabeth's autograph.

592 ERASMUS. Belonged to Sir J. Wooton. Vols. ii., viii., and index.

593 HORÆ, of Simon Vostre, printed on vellum, and illuminated.

Contributed by Dr. Heaton.

594 RUSSIAN ILLUMINATION OF SAINTS.

595 RUSSIAN ILLUMINATION OF ST. SERGIUS.

Contributed by A. H. Layard, Esq., M.P.

596 ILLUMINATION ON VELLUM. The tree of Jesse, by Giulio Clovo. 16th Century.

Contributed by A. Barker, Esq.

597 ILLUMINATION ON VELLUM. The Virgin and Child; with borders of flowers and cameo medallions, by Lorenzo di Credi.

Contributed by Signor Castellani.

598 MANUSCRIPT ON VELLUM, with illuminations. 15th Century.

598a VERY SMALL MANUSCRIPT, with miniatures. 15th Century.

Contributed by the Royal Institute, Liverpool.

599 ILLUMINATION ON VELLUM. The birth of St. John the Baptist, by Don Silvestro Camaldolese. A.D. 1350.

SECTION E.

SCULPTURE: MARBLE AND TERRA COTTA,

Some of which are in the Corridors.

Contributed by Colonel Markham.

601 BUST OF HOMER.

602 BUST OF ARCHBISHOP MARKHAM.

Contributed by C. Butler, Esq.

603 PAIR OF SQUARE ORBICULAR GRANITE PEDESTALS.

Contributed by Henry Vaughan, Esq.

604 EARLY FLORENTINE FRESCO PAINTING.

No.	
	Contributed by Lord Wenlock.
605	TWO ANTIQUE VASES, of Oriental Alabaster.
	Contributed by C. Bowyer, Esq.
606	TERRA COTTA HEAD AND BUST OF A YOUNG GIRL, "Little May," with a wreath of flowers on her head, by J. E. Boehm.
607	ALABASTER FRIEZE, with a Triumph in relief, on gilt ground; from a shrine at Tongarloo, erected 1530.
	Contributed by the Earl of Chesterfield.
608	TERRA COTTA FIGURE OF A BACCHANTE, by Clodion.
609	TERRA COTTA FIGURE OF A YOUNG BACCHUS, by Clodion.
	Contributed by J. B. Stanhope, Esq., M.P.
610	TWO TERRA COTTA PLAQUES, with mythological subjects, in relief.
	Contributed by Robert Napier, Esq.
611	RELIEVO IN TERRA COTTA, by Clodion; a Bacchanalian subject of amorini. Signed by the artist.
	Contributed by Sampson Hodgkinson, Esq.
612	SCULPTURE, Head of Mercury, by Flaxman.
	Contributed by Isaac Falcke, Esq.
613	TERRA COTTA GROUP, of Virtue trampling upon Vice. Attributed to John of Bologna.
	Contributed by J. Brett, Esq.
614	A PORPHYRY AMPHORA, of elegant form, on a marble stand.
615	ANTIQUE HEAD OF A YOUNG FAUN, true to nature (pedestal restored).
616	MARBLE BUST OF JULIUS CÆSAR, on a marble column.
617	MARBLE BUST OF DARIUS, KING OF PERSIA, on a marble column. (From the Grimani Palace.)
	Contributed by Dr. Heaton.
618	MARBLE BUST OF HOMER.
619	MARBLE BUST OF SHAKESPEARE.
620	TWO MARBLE BUSTS; "Prayer" and "Faith," by Antonio Galli, of Milan.
621	MARBLE BUST OF MADEMOISELLE MANCINI, by Bernini.
621a	MARBLE BUST OF LOCKE.
621b	MARBLE BUST OF GEORGE IV. when Regent.
621c	MARBLE BUST OF DANTE.
	Contributed by F. Davis, Esq.
622	A VERY FINE TERRA COTTA BUST OF A LAUGHING SATYR, by Clodion.
	Contributed by the Ashmolean Museum.
623	TWO PIERS, or PILASTERS, sculptured in marble, with renaissance arabesques and Tudor emblems. English—of delicate work.
	Contributed by Edward Hailstone, Esq.
624	TWO PORTRAIT BUSTS, in alabaster, on gilt wooden plaques. 16th Century.
	Contributed by the Royal Academy of Arts.
625	NARCISSUS, by Gibson.
626	NYMPH, by P. McDowell, R.A.
627	YOUNG SATYR, by W. C. Marshall, A.R.A.
627a	THE YOUNG BROTHER IN COMUS, by Foley.
	Contributed by M. Noble, Esq.
627b	DR. FARADAY, by M. Noble.
627c	THE PRINCE OF WALES, by M. Noble.
627d	[illegible]CESS OF WALES, by M. Noble.

No.

Contributed by Mrs. D. C. Hill,

627e THE LILY MAID OF ASOLAT, by Mrs. D. C. Hill.

627f SIR GALAHAD, by Mrs. D. C. Hill.

Contributed by Sir Francis Crossley, Bart.

627g PERDITA, by J. Durham, A.R.A.

628h OPHELIA, by J. Durham, A.R.A.

Contributed by J. Metcalfe Smith, Esq.

628i SABRINA, by Spence.

Contributed by Her Majesty the Queen.

630j BUST OF HER MAJESTY, by Baron Marochetti.

631k THE PRINCE CONSORT, modelled by H.R.H. the Princess of Prussia.

Contributed by Mrs. Thornycroft.

632l THE PRINCESS ROYAL, by Mrs. Thornycroft.

633m THE PRINCESS ALICE, by Mrs. Thornycroft.

Contributed by J. Durham, Esq., A.R.A.

634n HER MAJESTY THE QUEEN, by J. Durham, A.R.A.

635o PEACE, by J. Durham, A.R.A.

Contributed by A. B. Joy, Esq.

636p BEATRICE, by A. B. Joy.

Contributed by Bilioski.

637q MODESTY, by Bilioski.

Contributed by Miss M. S. White.

637r MODEL FOR A BRACKET.

637s MODEL FOR A BRACKET.

637t MODEL FOR A BRACKET.

637u MODEL FOR A BRACKET.

SECTION F.

CARVINGS IN IVORY.

Contributed by A. Joseph, Esq.

628 CONSULAR TABLET, carved in ivory, representing a Consul seated on a Throne, an attendant on each side; beneath is the arena, with spectators, and gladiators combating animals. On a label at top is inscribed, FL avius. AREOB indus. DAGAL aiphus. AREOBINDVS. Vir Illustrius. He was consul about A.D. 506.

629 CONSULAR TABLET, carved in walrus tusk, representing a Consul seated on a Throne, and two attendants; beneath is a division, with two men pouring largesse of coins out of sacks into vases. On a label above is inscribed, ARAGONTI. DEO. VOTA. Roman—5th or 6th Century.

Contributed by W. H. Forman, Esq.

630 IVORY CARVING: David Playing before Saul. 10th Century.

631 IVORY TANKARD, carved with a Bacchanalian subject, mounted in silver gilt. Flemish—17th Century.

632 IVORY CYLINDRICAL SALTCELLAR, the sides pierced, and ornamented with two figures of amorini holding shields, and two draped caryatides. Flemish—17th Century.

633 OBLONG IVORY CASKET: on the top are carved six saints under canopies—St. Agnes, St. Peter, St. Paul, St. John Baptist, St. Stephen, and St. Catherine; on the sides, legends of saints; silver lock and bands, enamelled with monsters. 14th Century.

634 CASKET, composed of pieces of narrow carved bone, set in marqueterie of wood and ivory; round the side are love scenes. Venetian work—15th Century.

No.

635 ELEGANT DAGGER OF THE 16TH CENTURY. The handle is of ivory, carved with a statuette of Venus holding the apple; the ivory sheath, which is semi-cylindrical, is beautifully carved in front with the Judgment of Paris, and on the back with Cupid shooting an arrow, and a shield of arms; mounted in silver nielloed with arabesques. The damascened blade is inscribed, "Be merciful to the pure" *(sic.)* Italian work—circa 1520.

Contributed by Lord Chesham.

636 OVAL IVORY MEDALLION, carved in high relief, with bust of the Duke of Marlborough. Inscribed D. L. M.

Contributed by Isaac Falcke, Esq.

637 IVORY TANKARD, carved with a frieze of sea nymphs and tritons. Flemish work—circa 1650.

Contributed by Farquhar Matheson, Esq.

638 IVORY TANKARD, carved in bold relief with battle pieces, the handle of a terminal figure and mask, on the cover a helmet, shield, and swords. 17th Century.

Contributed by Messrs. Phillips Brothers.

639 IVORY STATUETTE OF ST. JOHN, with flowing drapery. Early 17th Century.

Contributed by L. Wetherburn, Esq.

640 IVORY BUST OF VOLTAIRE, by J. Rosset, on black circular pedestal. 18th Century.

Contributed by Mrs. Danby Vernon Harcourt.

641 IVORY CARVING, IN RELIEF, OF THE CRUCIFIXION, attributed to Benvenuto Cellini.

Contributed by P. H. Howard, Esq.

642 GILT HUNTING HORN, covered with interlacing arabesques, the broad end hexagonal, silver mouthpiece: the whole has been grounded with green and crimson composition. It is said to have belonged to Count Raymond of Toulouse.

643 THE GRACE CUP of St. Thomas à Becket, of ivory, mounted in silver-gilt, inscribed "Vinum tuum bibe cum gaudio."

644 IVORY CROZIER HEAD: on one side is represented the Virgin and Child, and below diminutive figures of the three kings, on the other the Saviour seated in Judgment. The crook is pierced and carved with foliage, on the knop the twelve Apostles under canopies. English work—14th Century.

Contributed by H. F. Holt, Esq.

645 FOUR IVORY CHESSMEN, formerly belonging to Tippo Sahib.

646 VARIOUS PERSIAN IVORY CHESSMEN.

647 IVORY TANKARD, representing in high relief the battle between Otto the Great and Henry the Lion, in 1180; silver base, chased with birds and reptiles, surmounted by an equestrian figure.

648 IVORY PESTLE AND MORTAR, elaborately carved with dragons, animals, &c. Indian work. (From the Rattier Collection.)

649 PART OF A SET OF EARLY PERSIAN IVORY CHESSMEN, painted and gilt, carved in elephants, soldiers, &c.

650 IVORY FAN, painted on chicken's skin with ruins and Pompeian ornaments. Given by the Princess Charlotte to Lady Elgin.

651 IVORY BAS-RELIEFS of Monsieur and Madame Rollin.

652 IVORY MEDALLION, carved in bas-relief with the Empress Maria Theresa in helmet and corslet; pierced border, laid on wood.

653 IVORY TUSK, or cylindrical cup, engraved with Chinese subjects in landscapes, figures, and animals, the lines filled with Indian ink and inscription.

Contributed by the Marquis of Northampton.

654 THE CLEPHANE HORN. This horn belonged originally to the Scottish Clan Clephane: it is of ivory carved with chariot races and combats of men and animals 9th Century.

No.

Contributed by Charles Butler, Esq.

655 VENETIAN MARRIAGE COFFER, hexagonal, with ivory plaques of Dukes of Lombardy (the names attached), marqueterie borders—15th Century.

Contributed by John Rhodes, Esq.

656 IVORY STATUETTE OF A ROMAN EMPRESS HOLDING A SCEPTRE, on a square ebony plinth.

Contributed by Messrs. Hunt & Roskell.

657 PAIR OF IVORY BUSTS OF CHILDREN by Fiammingo, on black pedestals.

Contributed by Edward Rutter, Esq.

658 A CARVED IVORY COMB. 16th Century.

Contributed by C. Bowyer, Esq.

659 IVORY STATUETTE OF SAINT MARGARET, with a crown on her head, holding the lower part of a cross—14th Century.

660 IVORY TABLET, carved in relief, in the centre with Our Saviour in the act of benediction, in the angles the emblems of the four Evangelists—11th Century.

661 IVORY BAS-RELIEF OF A SATYR AND TWO YOUNG FAUNS, attributed to Fiammingo.

662 SMALL IVORY HEAD AND BUST OF A BOY, the hair gilt—16th Century.

663 IVORY STATUETTE OF THE INFANT SAVIOUR with arms upraised. Italian—16th Century. Fine Work.

Contributed by Robert Napier, Esq.

664 IVORY TRIPTYCH, the centre representing saints under Gothic tracery, the wings carved with scriptural subjects. 14th Century.

665 IVORY PLAQUE, perforated; on the upper part the Virgin and Saviour seated, on the lower four figures of saints.

666 IVORY GROUP OF CHRIST LED BY SOLDIERS TO PILATE. 14th Century.

667 IVORY STATUETTE OF THE VIRGIN AND CHILD, seated. 14th Century.

668 IVORY GROUP, in full relief, consisting of eight figures, representing the Descent from the Cross, by Algardi, 1653.

669 IVORY MEMENTO MORI, elaborately carved, in form of a skull. German—17th Century.

670 IVORY RELIEVO OF THREE AMORINI SUPPORTING PAPAL EMBLEMS; by Fiammingo, in his best manner.

671 IVORY CARVING, IN FULL RELIEF, OF ABRAHAM SENDING AWAY HAGAR AND ISHMAEL; Flemish, signed "H. Baur Ruremonde, 1790."

672 IVORY CARVING, in high relief; the rape of the Sabines, attributed to Lucas Faydherbe; circa 1640.

673 IVORY ALLEGORICAL GROUP OF FOUR FIGURES; Death carrying off an infant from its mother. German—17th Century.

674 CARVED IVORY TANKARD AND COVER, mounted in silver gilt. The subject is a Bacchanalian assemblage of the gods with amorini on the cover, surmounted by a seated amorino, with a basket of fruit. Very fine work. German—17th Century.

Contributed by J. Brett, Esq.

675 PAIR OF IVORY TABLETS, quadrangular. 14th Century.

676 SMALL IVORY MIRROR CASE; subject, in relief, a female placing a wreath on the head of a kneeling figure, four animals at the angles. 14th Century.

677 ANTIQUE IVORY CHESSMAN, an elephant with figures on its back. (Oriental.)

678 A PAIR OF PIERCED IVORY PLAQUES OR BOOK COVERS, carved with Evangelical emblems, Saints, Angels, &c., in the centres. Spanish—16th Century.

Contributed by A. J. B. Beresford Hope, Esq., M.P.

679 IVORY CROZIER, plain stem, the head carved with the Coronation of the Virgin and scrolls. 15th Century.

No.

680 EBONY CHAPLET of fifty-four beads, with a jet figure of St. James of Compostella, mounted in silver. 16th Century.

681 LARGE CARVED IVORY BAMBINO, or infant in swaddling clothes, opening as a casket.

Contributed by T. G. Parry, Esq.

682 PAIR OF VERY FINE DEVOTIONAL TABLETS, carved in ivory, in six compartments, of the life of Christ, under Gothic arcades. Early 14th Century.

683 OBLONG IVORY PLAQUE, subject, the Crucifixion, with numerous figures; framed and glazed. 17th Century.

684 IVORY CASKET, in its original silver-gilt mountings of clamps and lock, carved with love scenes, under Gothic arcades. 15th Century.

685 SILVER-GILT CASKET, with ivory panels carved with our Saviour and the Apostles in high relief. 10th Century.

686 IVORY MIRROR COVER, circular, carved with a lady and gentlemen seated at a table, playing at chess. 14th Century.

687 SQUARE IVORY PLAQUE, with two circular medallions of the Creation of Eve and the Annunciation, supported by angels.

688 SIX PIECES OF ANCIENT CARVING IN IVORY, arranged in form of a triptych, laid on red velvet. 14th and 15th Centuries.

Contributed by the Rev. Walter Sneyd.

689 HORN BOOK COVER, carved with open work pattern of interlaced foliage, fret border. 10th Century.

690 TRIANGULAR PLAQUE OF IVORY, portion of a casket; carved with three figures in high relief.

691 IVORY DIPTYCH, carved with the Crucifixion and Virgin and Child under trefoil canopies; between are angels. 14th Century.

692 OBLONG IVORY PANEL OF A TRIPTYCH, in two compartments; an angel with a censer, and the Two Maries.

693 IVORY TABLET OF THE 11TH CENTURY. Panel of a book cover, representing our Saviour between the Virgin and St. John, under an open work canopy.

694 IVORY PANEL OF A CASKET, with figures in relief of Love Scenes, and Playing at Chess; in two divisions.

695 IVORY MIRROR COVER, with figures in relief and dragons at the corners.

696 IVORY STATUETTE OF THE VIRGIN AND CHILD HOLDING A GLOBE. 14th Century.

697 IVORY HANDLE, beautifully carved with scrolls and female terminal figures, festoons, &c.; the cross guard terminating in lions' heads, bearing the shield of the Mocenigo family. Italian—16th Century.

698 FIVE PANELS, carved in walrus tusk, representing the Flagellation, Crucifixion, Christ in Glory, and the Twelve Apostles (seated). German—11th Century.

699 CYLINDRICAL PYX, carved in high relief with seven figures. Apparently a religious subject. 6th or 7th Century.

Contributed by F. S. Mosely, Esq..

700 AN IVORY AND WOOD CARVED GROUP, representing a male and female mendicant and child.

Contributed by the Newcastle Museum.

701 IVORY HEAD OF A PASTORAL STAFF.

702 AN IVORY CARVED PYX, or Cup, with hanging snakes.

Contributed by Dr. E. Charlton.

703 IVORY CARVING: St. John.

704 IVORY CARVING: St. Joseph.

705 IVORY DIPTYCH: The Crucifixion.

706 IVORY CARVING: Death of St. Ann.

No.

Contributed by Baron de Triqueti.

707 IVORY STATUETTE OF ICARUS, seated, placing wings on his feet, whispering to a swallow perched on his shoulder, "Jeune hirondelle, comment ton aile te soutient-elle au haut des airs!" Executed by himself.

708 IVORY GROUP, representing Divine Mercy welcoming Repentance. Executed by himself.

Contributed by J. Malcolm, Esq.

709 IVORY DIPTYCH, carved with subjects from the Life of Christ, in six compartments under Gothic canopies. 15th Century.

710 LEAF OF AN IVORY DIPTYCH, carved with the Crucifixion, and St. John and Mary. 14th Century.

711 LEAF OF AN IVORY DIPTYCH, carved with the death of the Virgin Mary, in three compartments. 15th Century.

712 IVORY COMB, carved with the "Massacre of the Innocents" and "Offerings of the Magi." 16th Century.

713 IVORY COMB, carved with scrolls and busts. 16th Century.

714 CARVED IVORY SWORD HANDLE, in low relief, with children, dogs, birds, and lions. 17th Century.

715 TWO IVORY GROUPS of boys holding garlands of flowers, seated on trunks of trees. 17th Century.

716 IVORY PEDESTAL, carved with Pan and boys binding a lion, mounted in silver gilt. Early—17th Century.

717 IVORY TANKARD, carved with marine deities, surmounted by a boy on a dolphin, mounted in silver gilt. 17th Century.

Contributed by the Ashmolean Museum.

718 THE HEAD OF AN IVORY CROZIER, carved in a volute from the solid material; in the centre a lamb, below a cross. The involution of the staff forms a serpent. At a later period, a series of crockets, a crucifix, and a silver figure have been added. 13th Century.

719 THE IVORY COVER OF A MIRROR, circular, with monsters carved on the outer edge, forming a square. The centre represents two youthful lovers joining hands, standing between two conventional trees. 15th Century.

720 CIRCULAR WALRUS-TUSK TABLE MAN, rudely carved with St. Martin dividing his cloak, perforated border. 12th Century.

721 IVORY GROUP, of two armed knights on horseback, with foliage, &c., between. Perhaps a chess-piece. 13th Century.

722 IVORY TABLET, carved with the Adoration of the Magi, and the Angel appearing to the Three Women. 15th Century.

Contributed by the Marquis of Ailesbury.

723 THE BRUCE HORN, or Tenure Horn of Savernake forest, of ivory, mounted with silver bands, enamelled with arms and belt. 14th Century.

Contributed by Charles Winn, Esq.

724 PAIR OF CARVED IVORY MEDALLIONS, of Hagar and Ishmael, and Lot and his Daughters. 17th Century.

Contributed by W. H. G. Bagshawe, Esq.

725 THE TUTBURY HORN, or Tenure Horn of Tutbury, in Staffordshire; it is of plain ivory, with a belt of black silk and silver mountings, and a silver buckle with the Arms of France and England, quarterly differenced by a label ermine, and impaling Ferriers, Earl of Derby. Early—15th Century.

SECTION G.

CARVINGS IN WOOD.

Contributed by J. B. Stanhope, Esq., M.P.

743 BOXWOOD CARVING OF HERCULES AND ANTÆUS.

744 A PORTRAIT, carved in wood, of MARIA THERESA, Empress of Austria.

745 A PORTRAIT OF PAUL, Emperor of Russia, in carved frame, oval.

No.

Contributed by Isaac Falcke, Esq.

746 BOXWOOD STATUETTE OF ST. SEBASTIAN. A carving of the 16th Century. Italian.

747 BOXWOOD STATUETTE OF THE MADONNA HOLDING A VASE. German—16th Century.

Contributed by A. Joseph, Esq.

748 GOTHIC SHRINE, with elaborately carved canopy of scrolls and tracery, enclosing a group of the Virgin and Child. 15th Century. In glazed frame.

749 BOXWOOD CUP, mounted on an elk's foot, carved with strap work, supported by a man. German—16th Century.

750 PAIR OF BOXWOOD VASES, elaborately carved with figures, masks, and festoons. Italian—16th Century.

Contributed by Henry F. Holt, Esq.

751 CARVING IN WOOD OF THE VISITATION, by Albert Durer. 1494.

752 BOXWOOD CARVING OF THE ROOD, representing the Trinity and Purgatory. 16th Century.

753 PEG TANKARD, of carved wood, with animals and trees in relief, on the cover a peacock. 17th Century.

754 OLD CARVED BOXWOOD PIPE CASE in form of a lion, said to have belonged to Admiral Van Tromp. Dutch work—17th Century.

755 CARVED HAZELWOOD HANDLE, with full-length figure of Wallenstein, Duke of Friedland.

756 BAS-RELIEF, by Hans Springinklee, of Nuremberg, friend of Albert Durer, representing Prudence, pointing out that the friendship of Margaret of Austria was not worth a feather. 16th Century.

757 BAS-RELIEF, by Hans Springinklee, of Nuremberg, representing Albert Durer and Agnes his wife, as Adam and Eve in Paradise before the fall. Executed in 1523.

758 BAS-RELIEF, with symbolical representation of a man and woman seated under a tree, crowned by an angel, &c., and German inscription. 17th Century.

Contributed by Robert Napier, Esq.

759 CEDAR WOOD CARVING OF THE STORY OF JEZEBEL. Italian—17th Century.

760 POWDER FLASK, in carved wood, mounted in silver; the body formed by a group of two dogs attacking a stag. German—17th Century.

761 ALTO-RELIEVO, in carved wood, the Conversion of Saul, a composition of numerous figures. Italian—17th Century.

762 BELLOWS, of carved walnut wood, with strap work and figures picked out in gold; chiselled bronze nozzle. Venetian—16th Century.

763 BELLOWS, elaborately carved, with Mutius Scævola supported by two kneeling figures; a border of Cupids holding festoons. Venetian—16th Century.

Contributed by Sampson Hodgkinson, Esq.

764 CLOG ALMANACK.

Contributed by J. Brett, Esq.

765 A CARVED BOXWOOD GROUP OF ABRAHAM OFFERING UP ISAAC, on a black plinth.

Contributed by E. Greaves, Esq.

766 BOXWOOD CARVING OF A WOMAN AND TWO CHILDREN, on the lower part two rams' heads and a mask. 16th Century.

Contributed by Miss Turner.

767 LARGE CARVED WOOD ALTARPIECE, folding as a triptych. The centre subject representing the death of the Virgin surrounded by Saints, in full relief; the doors represent the birth of Our Saviour and the birth of a noble child, coloured and gilt. 15th Century.

No.

Contributed by W. H. Forman, Esq.

768 PAIR OF CARVED WOOD BELLOWS, the Judgment of Paris; male figures at the side, Cupid on the handles. 16th Century.

Contributed by C. Winn, Esq.

769 CARVED WOOD STATUETTE OF A WOUNDED SOLDIER WALKING, supported by a stick, accompanied by a dog. Flemish—17th Century.

Contributed by Dr. Charlton.

770 MODERN NORWEGIAN CARVED ALE TANKARD.

771 MODERN NORWEGIAN CARVED WOOD KNIFE AND SHEATH.

772 PORTION OF A CARVED WOOD MODERN NORWEGIAN HEST OR HORSE, for fulling cloth.

773 OBLONG RUNIC KALENDAR, of the 17th Century, from Norway.

Contributed by Henry Vaughan, Esq.

774 VENETIAN CARVED FRAME, of exquisite and elaborate design, of scrolls, amorini, and small figures of lizards, birds, &c. The work of Antonio Barili, born 1453, died 1516.

775 FOUR WALNUT WOOD PANELS, carved with heads in high relief, surrounded with scrolls delicately executed. German work—circa 1530. Framed and glazed.

Contributed by E. Hailstone, Esq.

776 MARQUETERIE BACKGAMMON BOARD, inlaid inside and out with scrolls and designs. Italian—17th Century.

777 CASKET OF WOOD, with leather panels, on which are laid plaques of ivory; on the top St. George and the Dragon, and on the sides emblems of the Evangelists. 15th Century.

778 CASKET OF WOOD, gold ground with composition of white putty work, processions of figures. 16th Century.

Contributed by the Newcastle Museum.

779 RUNIC SWORD CALENDAR.

780 A PASTORAL STAFF, complete.

Contributed by J. Malcolm, Esq.

781 BOXWOOD TRIPTYCH, carved with the Virgin and Child in the centre, and a Saint on each wing. On gilt stand. 15th Century.

Contributed by the Ashmolean Museum.

782 A PAIR OF BELLOWS, ornamented with embossed silver; formerly belonging to King Charles II.

783 CARVED WOOD NUTCRACKERS, in form of a man in costume of the time. Date, 1574.

784 AN ANCIENT PEG TANKARD, of maple-wood, carved on the cover with Abraham and the Angels, and inscription, and round the body various scriptural subjects, and explanatory labels under. Danish work—early 17th Century.

Contributed by John Rhodes, Esq.

785 CARVING IN WOOD, of birds and berries, by Perry.

Contributed by Edward Hailstone, Esq.

786 LARGE BOXWOOD COMB, carved with geometrical designs. 15th Century.

No.

SECTION H.

ART BRONZES.

Contributed by Henry F. Holt, Esq.

790 BRONZE HEAD OF MAXIMILIAN I. in high relief, by Peter Vischer, in wood frame.

791 PAIR OF WELL-EXECUTED BRONZE FULL-LENGTH FIGURES OF ROUSSEAU AND VOLTAIRE, on square marble pedestals.

Contributed by Jacob Brett, Esq.

792 BRONZE FIGURE OF A GIRL PLAYING AT MORRA; on a marble plinth.

793 BRONZE SEATED FIGURE OF A FEMALE FEEDING A SNAKE, on a marble plinth.

Contributed by C. Bowyer, Esq.

794 CINQUE CENTO BRONZE NUDE FEMALE FIGURE, her hands raised hiding her face, on giallo pedestal.

795 BRONZE STATUETTE OF VENUS COMING FROM THE BATH. Florentine—17th Century.

796 CINQUE CENTO ITALIAN BRONZE GROUP, a man on a horse attacked by a lion.

797 CINQUE CENTO BRONZE STATUETTE OF A FEMALE DANCING.

798 FLORENTINE BRONZE OF YOUNG BACCHUS, holding bunches of grapes, a panther by his side.

799 CINQUE CENTO ITALIAN BRONZE HORSE.

800 FLORENTINE BRONZE STATUETTE OF MERCURY.

801 FLORENTINE BRONZE STATUETTE OF ANTINOUS.

Contributed by Charles Butler, Esq.

802 BRONZE FIGURE OF AN ACROBAT, with head downwards, resting his hands on the ground and feet in the air. 17th Century.

803 BRONZE STATUETTE OF HERCULES in repose, resting on his club, clothed with lion's skin. 16th Century.

804 BRONZE FEMALE FIGURE, draped, with an eagle at her feet. French—17th Century.

805 SMALL BRONZE STATUETTE OF HERCULES, with club on his shoulder. Florentine—17th Century.

806 BRONZE LAUREATED BUST OF AN EMPEROR, with *fleurs de lis* on his belt, on fluted white marble pedestal. 16th Century.

807 BRONZE STATUETTE OF THE INFANT HERCULES strangling the serpents, on square marble plinth.

808 BRONZE, Antinous, by Zoffoli, on porphyry pedestal.

809 BRONZE, Cupid and Psyche, by Zoffoli, on porphyry pedestal.

810 BRONZE, bas-relief, of a male figure holding a wreath.

811 SMALL BRONZE GROUP of a man and woman joining hands, two Cupids above.

Contributed by A. Barker, Esq.

812 PAIR OF LOFTY ITALIAN BRONZE CANDLESTICKS, on triangular pedestals with Chimeræ, boys, masks, and scrolls in relief. 16th Century.

813 PAIR OF ITALIAN BRONZE CANDLESTICKS resting on three claws, with boys in the centre, masks, &c., in relief. 16th Century.

814 BRONZE STATUETTE, allegorical of Religious Zeal, with Latin inscription. Italian—16th Century.

815 BRONZE STATUETTE, allegorical of Humility, with Latin inscription. Italian—16th Century.

No.

816 BRONZE TRIPOD or foot of a Candlestick, with découpé scrolls and grotesque figures. 13th Century.

817 GILT BRONZE STATUETTE OF THE VIRGIN AND CHILD. Italian—16th Century.

Contributed by Robert Napier, Esq.

818 ITALIAN BRONZE DOOR KNOCKER, Cupid standing on two dragons. 17th Century.

819 ITALIAN BRONZE DOOR KNOCKER, Jupiter holding a thunderbolt, standing between two lions. 16th Century.

820 ITALIAN BRONZE DOOR KNOCKER, Neptune standing between two sea-horses. 16th Century.

821 RING OF A WROUGHT-IRON DOOR KNOCKER, the knob chiselled with a grotesque mask.

822 WROUGHT-IRON DOOR KNOCKER, the scutcheon in form of a grotesque head, a dragon's head on the knob. German—17th Century.

823 IRON DOOR KNOCKER, at top a grotesque female bust, on the lower part a dolphin's head. 17th Century.

Contributed by M. D. Wyatt, Esq.

825 BRONZE BUST OF JAMES WYATT, P.R.A., by Rossi.

Contributed by E. Greaves, Esq.

826 A SET OF FOUR GILT BRONZES, Italian work, representing carnival figures, on black pedestals. 17th Century.

827 A BUST OF CHRIST; beneath is a cherub's head. Italian.

Contributed by J. Pilleau, Esq.

828 A BRONZE BUST, in alto-relievo, of Cosmo III., the Sixth Grand Duke of Tuscany. Attributed to Bernini. In a marble frame.

Contributed by Isaac Falcke, Esq.

829 QUATTRO CENTO BRONZE INKSTAND, in form of a griffin, or monster with lion's body, eagle's claws, and female head.

830 BRONZE STATUETTE OF DAVID; attributed to Michael Angelo. Florentine work.

831 BRONZE PLAQUE, of figures in relief, of high finish; on a tablet is inscribed "Valerius de Bellis K. Fa."

Contributed by Colonel Markham.

832 LARGE LIFE-SIZE BRONZE BUST OF NAPOLEON, and pedestal.

Contributed by M. Raffaele Pinti.

833 DAVID, by Michael Angelo, stated to have been modelled by Michael Angelo, and cast in bronze and chased by Benedetto da Rovezzano.—*Vide* GAYE'S *"Carteggio inedito degli Artisti."*

Contributed by Emerson Crawford, Esq.

834 PAIR OF BRONZE BUSTS of African Negro and Negress. By Cordier.

Contributed by W. R. Drake, Esq.

835 BRONZE VASE, with Triton handles, the body with classical subjects in relief.

Contributed by the Baron de Triqueti.

836 BRONZE GROUP, three-quarter, life-size, of Dante and Virgil. By the Contributor.

Contributed by J. Heywood Hawkins.

837 BRONZE MODELS OF PILLARS, in the Choultry of Trimal Naig, at Madura.

Contributed by Earl Spencer.

838 BRONZE STATUETTE OF "BROWN STOUT," by E. J. Boehm.

Contributed by Brinsley Marlay, Esq.

839 CINQUE CENTO FLORENTINE BRONZE STATUETTE OF BACCHUS, holding up a bunch of grapes, on square pedestal.

No.

SECTION I.

METAL WORK.

Contributed by T. G. Parry, Esq.

841 GILT METAL PAX, with the head of Christ in high relief. 16th Century.

842 ORIENTAL DAMASCENED CASKET, inlaid with gold and silver, and elaborate medallions of figures, birds, &c.

843 VENETIAN ENGRAVED BRASS PLATEAU, chased with scrolls and arabesques, inlaid with silver escutcheons, &c.; in the centre a shield of arms.

844 PERSIAN SILVER SCEPTRE of pierced and chased scrolls, the knop in shape of a fir cone.

845 ORIENTAL DAMASCENED BOWL AND COVER, richly and elaborately inlaid with silver.

Contributed by R. J. Spiers, Esq.

846 THE COVER OF A PYX, of bronze, oval escalloped form, repoussé with Christ seated holding a book, round the edge is written, "Intus quod latet cuncto nos crimine laxet," referring to the holy wafer. Byzantine work of the 12th Century. Found on the site of the Preceptory of Knights Templars, at Sandford, near Oxford.

Contributed by Henry Vaughan, Esq.

847 ITALIAN DAMASCENED STEEL HAND MIRROR, with repoussé scroll border surmounted by two Cupids holding the Arms of France, the handle in form of a female terminal figure. 16th Century—in a case.

Contributed by A. Barker, Esq.

848 GILT METAL RELIQUARY WITH CRYSTAL CYLINDER, Gothic ornaments, and centre pinnacle surmounted by a crucifix. 15th Century.

849 GILT METAL RELIQUARY; in the centre a crystal casket with abutments and pinnacles, on the knob are six Saints under canopies. 15th Century.

Contributed by Charles Butler, Esq.

850 STEEL LOCK, with pierced face plate and appliqué scrolls, and a key with square handle pierced with geometrical ornaments. The lock inscribed "Michel Macquer, 1541."

Contributed by A. Joseph, Esq.

851 TWO ENGRAVED VENETIAN DISHES, elaborately designed with battle scenes, scrolls and medallions. 16th Century.

Contributed by Messrs. Hunt & Roskell.

852 SMALL EBONY ALTAR PIECE, with gilt metal plaques painted with religious subjects. In the centre the entombment, &c. Flemish work of the end of the 16th Century.

Contributed by the Rev. Walter Sneyd.

853 BRONZE CANDLESTICK in form of a grotesque dragon with a human figure on its back, the tail terminating in interlaced foliage. German—12th Century.

853a TWO GILT BRONZE BOOK COVERS, chased with the Crucifixion, &c. 14th Century.

Contributed by W. R. Drake, Esq.

854 CASE OF DRAWING INSTRUMENTS IN DAMASCENED STEEL, ornamented with beautiful arabesques in gold and silver. Milanese—16th Century. (Stowe Coll.)

Contributed by H. F. Holt, Esq.

855 A COLLECTION OF SEVENTEEN CANDLESTICKS, FOUR LANTERNS, AND SIX PAIRS OF SNUFFERS.

856 VERY CURIOUS AND EARLY BRASS TELESCOPE, rudely put together, in a case of repoussé ornaments.

857 BRASS VESSEL, in form of a lion, with a tap in front, to hold water on the altar. 15th Century.

858 PAIR OF BRASS ALTAR CRUETS, in the form of lions, for wine and water respectively. 15th Century.

No.

859 BRAZIER: brass drum, engraved with arms and scrolls, and vertical iron supports. 17th Century.

860 COLLECTION OF FIFTEEN GILT CHAMBERLAINS' KEYS, the bows ornamented with arms, coronets, and ciphers.

861 BRASS FLAT IRON, on ornamental stand. 17th Century.

Contributed by E. Hailstone, Esq.

862 BRONZE PRICKET CANDLESTICK, the stand in form of a dragon. 12th Century.

863 STEEL CASKET, divided by columns into eight compartments, engraved with full-length female allegorical figures, with *fleurs-de-lis* and gilt heads in relief. 16th Century. The lock has 36 bolts.

864 STEEL LOCK, of pierced Gothic tracery, on the hasp a statuette. 15th Century.

865 STEEL LOCK, shield-shaped, ornamented with open scroll work, on the top frieze is the monogram, G. M. A. 17th Century.

866 STEEL LOCK, with three bolts, the action enclosed by iron plates, fastened by a small lock and key; open scroll border round.

867 LARGE PERSIAN GILT METAL SALVER, engraved with foliage and inscriptions; originally damascened with gold and silver. Early 15th Century.

868 LARGE NUREMBERG GILT BRONZE SALVER, with the creation of Eve in relief, border of animals and flowers.

869 LARGE GILT METAL DISH, with heads of Roman emperors and large scrolls.

870 THREE SMALL PEWTER PLATES, by Briot, with figures of saints, horsemen, scrolls, &c., in relief.

Contributed by A. J. B. Beresford Hope, Esq., M.P.

871 SHRINE, or tablet of gilt metal, set with pieces of coral, and three coral statuettes in the centre, surrounded by white enamel ornaments. Venetian—17th Century.

872 CHEF, or reliquary of gilt metal, in form of a monk's head. 15th Century.

873 HEAD OF A CROZIER, in gilt metal, with appliqué silver figures of saints, and a dragon and leaves, in the centre the Virgin and Child. 15th Century.

874 CROZIER HEAD, of enamelled copper; in the volute St. Michael and the Dragon, on the boss, dragons in relief. Limoges work—13th Century.

Contributed by Lady Otho Fitzgerald.

875 HEAD OF A CROZIER, of gilt metal, set with red, blue, and green stones; in the volute is represented the combat of St. Michael and the Dragon, dragons on the knop and upper part of the stem. 13th Century.

Contributed by Robert Napier, Esq.

876 SMALL STEEL KEY, with open-work bow.

877 STEEL KEY, with elaborate open-work bow and interlaced cipher, the shaft elegantly moulded and reeded. A fine specimen of English work, circa 1700.

878 STEEL KEY, the bow of Gothic wheel pattern.

879 NINE OTHER STEEL KEYS, various.

880 MASSIVE STEEL LOCK AND KEY, ornamented with open scroll work and a cipher. German—18th Century.

881 PADLOCK AND KEY in chiselled steel, ornamented with a lion's head; the key has a stem in the bow.

882 CHISELLED STEEL LOCK AND KEY, the lock with panels of open tracery, and a scutcheon of arms with lions rampant and royal crown, the key with square shaft decorated with open-work and elaborately chiselled mouldings. 17th Century.

883 CHISELLED STEEL LOCK AND KEY, open-work border, a scutcheon of arms in the centre of a castle, crowned key with square shaft finely worked. 17th Century.

No.

884 DESK SEAL, chiselled steel handle. Italian—17th Century.

885 CHISELLED STEEL SPRING SWIVEL HOOK, to carry a powder flask or other accoutrement. 17th Century.

886 CUIR BOUILLI CASKET, elegantly mounted with gilt metal clamps and pierced trefoil borders, the handle at top in form of two dragons, and on the cover six round medallions with a Gothic letter in each, reading "det" twice over; lock, &c., complete. 15th Century.

Contributed by W. H. Forman, Esq.

887 BRASS SALVER, engraved with subjects from Roman history, in cartouches surrounded by elaborate strap work and arabesques. It bears the signature of the artist, "Horatio Fortezza, fece in Sebenico del l x l j" (1562).

888 IRON LOCK, with four bolts and a pierced brass plate engraved with the sacred monogram. 17th Century.

889 TWO STEEL KEYS of cross pieces, geometrical circles, and square open-work handles; although apparently of earlier date, one is dated 1725.

890 IRON DOOR OF AN AMBRY OR LOCKER, the background is of open flamboyant tracery; in the centre the crucifixion under Gothic canopies. 15th Century. (From the De Bruge Collection.)

891 IRON DOOR OF AN AMBRY, the background of flamboyant tracery, on each side are twisted and knotted pillars, ending in pinnacles and slender columns supporting an ogee arch, underneath is a rich canopy and Our Saviour holding the wafer and a chalice. 15th Century. (From the De Bruge Collection.)

892 A STEEL KEY, elaborately chased with leaves in relief damascened with gold and silver, the wards in form of the letters A F. C O., the pipe in form of a star. French work—18th Century.

893 FRAME, containing numerous steel plaques, damascened with gold, figures in relief, &c. Italian—16th Century.

894 STEEL CASKET, richly damascened with gold, round the sides are heathen deities under arches in relief, on the cover the arms of France between twisted columns and motto, "Pietate et Justitiâ." Italian—16th Century.

Contributed by J. Malcolm, Esq.

895 STEEL CASKET, of square form, with elegant renaissance pilasters and scrolls, in front two panels of Mars and Minerva in relief, the cover surmounted by a crown. 16th Century.

896 BRASS DOOR LOCK, of the 17th Century, with richly-worked steel key.

Contributed by Edward Rutter, Esq.

897 DAMASCENED IRON PURSE CLASP, of the time of Henry II. Milanese work.

Contributed by Dr. E. Charlton.

898 MATRIX OF THE REVERSE OF THE SEAL OF DUNFERMLINE ABBEY.

Contributed by Rohde Hawkins, Esq.

899 PAIR OF VENETIAN BRASS CANDLESTICKS, elaborately chased with scrolls and arabesques, masks, &c.

900 ORIENTAL DAMASCENED BOWL AND COVER, elaborately chased with diaper ornament, inlaid with silver.

901 ORIENTAL DAMASCENED BOWL AND COVER, elaborately chased with diaper ornament, inlaid with silver.

902 ORIENTAL DAMASCENED CUP, inlaid with silver, of seated figures in medallions; round the top and bottom, Arabic inscriptions. Persian work.

903 ORIENTAL DAMASCENED CASKET, inlaid with gold and silver, resting on four feet, with a figure of a king and two attendants on the cover; other figures round the sides, and elaborate diaper work. Persian work.

904 LONG NARROW PEN-CASE, Oriental damascened, with rounded ends, elaborately ornamented and inlaid with gold and silver inside and out. Made by Mahmud Ben Sonkor, in the year 680. A.D. 1281.

905 VENETIAN DAMASCENED PLATEAU, elaborately chased with scrolls, inlaid with silver: in the centre a coat of arms supported by two eagles.

906 VENETIAN PLATEAU, elaborately chased with small diapered ornament

No.

Contributed by the Kilkenny Archæological Society.

907 BRONZE HEAD OF A PASTORAL STAFF, of rare form, shaped like a crutch, the ends turned upwards, terminating in dragons' heads; the boss on the stem has four bosses, with interlaced knots between.

908 BRONZE MATRIX OF THE SEAL OF KILKENNY, of the 14th century, with the west front of the Cathedral of St. Kennis, and the legend "Sigillum comūn civium Kilkenn Sedis Ossore."

Contributed by the Rev. J. Beck.

909 SIX LOCKS, of 16th and 17th Centuries.

910 A COLLECTION OF FORTY-SIX KEYS, of the 16th and 17th Centuries.

911 FIVE IRON ESCUTCHEONS, and one handle.

Contributed by Colonel Markham.

912 RUSSO-GREEK TRIPTYCH, silver gilt, relief subjects of Life of Christ, faces and extremities in colour.

Contributed by Messrs. Hunt & Roskell.

913 STATUETTE OF DAPHNE, by Vechte, with damascened base.

914 STATUETTE OF PROMETHEUS, by Vechte, with damascened base.

Contributed by James James, Esq.

915 A COLLECTION OF EARLY ENGLISH SPURS, arranged on eight cards.

Contributed by Signor Castellani.

916 DAMASCENED STEEL CASKET, with arabesques and figures. Italian. 16th Century.

Contributed by Brinsley Marlay, Esq.

917 VENETIAN BRASS EWER, engraved with medallions of classical subjects and busts of Emperors. 16th Century.

918 PLATEAU, of engraved Venetian work, to match the ewer. 16th Century.

SECTION K.

ENAMEL.

Contributed by W. H. Forman, Esq.

925 OBLONG CASKET, with five panels of Limoges enamel, painted in colours on blue ground, with children playing and dancing.

926 CIRCULAR ENAMELLED DISH, with raised centre and boss for an Ewer, gold ornaments on blue ground and blue on white. Venetian work—16th Century.

927 ENAMELLED CASKET AND STAND, on silver gilt frame, painted with flowers and a Spanish inscription. 17th Century.

928 CHALICE-SHAPED CUP, of silver, on twisted stem, ornamented with leaves of filigree outlines enamelled in various colours. Persian work.

Contributed by E. Greaves, Esq.

929 CIRCULAR LIMOGES ENAMEL PLATE, painted with the Philistines filling up the Wells.—Genesis xxvi. By Suzanne Court.

930 OVAL LIMOGES ENAMEL PLAQUE, Apollo and the Muses, by Suzanne Court.

931 SMALL OVAL LIMOGES ENAMEL PLAQUE, figures under a canopy, by Suzanne Court.

932 LIMOGES ENAMEL TAZZA, Moses striking the Rock, by Jean Courtois.

933 LARGE OVAL LIMOGES ENAMEL PLAQUE, the Betrayal, by Leonard Limousin.

934 SQUARE LIMOGES ENAMEL PLAQUE, the Flagellation, by Leonard Limousin.

935 SQUARE LIMOGES ENAMEL PLAQUE, the Crowning with Thorns, by Leonard Limousin.

936 SQUARE LIMOGES ENAMEL PLAQUE, the School of Aristotle, by Penicaud II.

No.

937 SMALL LIMOGES ENAMEL PLAQUE, Christ taken down from the Cross, by Penicaud.

938 SQUARE LIMOGES ENAMEL PLAQUE, the Ascension, by Jean Limousin, in ebony and ivory frame.

939 OBLONG LIMOGES ENAMEL PLAQUE, the Rebuilding of the Walls of Jerusalem, by Pierre Courtois.

940 LIMOGES ENAMEL EWER, painted *en grisaille*, a Procession, by Yzaac Martin 1542.

941 LARGE SQUARE LIMOGES ENAMEL PLAQUE, the Entombment, by Nardon Penicaud.

942 LARGE OVAL LIMOGES ENAMEL DISH, painted *en grisaille* and flesh tints; subject, Apollo and the Muses, by Pierre Courtois.

943 LIMOGES ENAMEL SALTCELLAR, painted *en grisaille;* subject, Lot and his Daughters, by Pierre Raymond.

944 SQUARE LIMOGES ENAMEL PLAQUE, Metamorphosis of Daphne into a Tree, by J. de Courtois.

945 SQUARE LIMOGES ENAMEL PLAQUE, painted *en grisaille*, the Betrayal, by Pape.

946 LIMOGES ENAMEL SALTCELLAR, painted in colours, by Jean Courtois.

947 SQUARE LIMOGES ENAMEL PLAQUE, Neptune and Amphitryte, by F. Limousin—1638.

948 SMALL CIRCULAR LIMOGES ENAMEL PLAQUE, Entry into Jerusalem, by Pierre Raymond.

949 SQUARE LIMOGES ENAMEL PLAQUE, St. Christopher carrying the infant Christ.

950 SQUARE LIMOGES ENAMEL PLAQUE, Christ rising from the Tomb, and Soldiers, by Pierre Raymond.

951 LIMOGES TRANSLUCENT ENAMEL ON SILVER, the Last Supper, a square plaque.

952 SILVER GILT BOWL, of Persian work, richly chased and ornamented with enamelled medallions.

953 CHAMP LEVÉ ENAMEL TRIPTYCH of the 12th or 13th Century. In the centre the Crucifixion and two silver repoussé plaques on each side, filled in between with gilt filigree.

Contributed by Robert Napier, Esq.

954 THE HEAD OF A PASTORAL STAFF, quadrangular, gilt ground, ornamented with champ levé blue enamel scrolls, elegant crocketed edge on the outer curve, the volute is supported by an angel, and encloses on one side a group of the Virgin and child between two angels, on the other the Crucifixion. Fine work, of the 13th Century.

955 THE HEAD OF A PASTORAL STAFF, with champ levé enamel in scrolls, the volute is covered with a large trefoil leaf; on the stem a boss of Gothic arches. 13th Century.

956 LARGE PLAQUE, of champ levé enamel, with relievo figures of Saints in gilt metal, in the centre the Crucifixion; the side of a chasse or reliquary. 13th Century.

957 CHASSE, of champ levé enamel, representing the murder of Thomas à Becket. 13th Century. (Bernal Collection.)

958 CHAMP LEVÉ PLAQUE; subject, the scribe in the vision of Ezekiel marking the elect of Israel. Rhenish Byzantine—12th Century. (Soltykoff Collection.)

959 LIMOGES CHAMP LEVÉ ENAMEL BOWL, used for washing the priest's hands at the service of the Mass. 13th Century.

960 LIMOGES ENAMEL TAZZA; subject, the gathering of the manna, by P. Raymond. 1556.

961 LIMOGES ENAMEL CASKET, mounted in silver, composed of five plaques of classical subjects, painted *en grisaille*, by Jean Limousin. 16th Century.

962 LIMOGES ENAMEL PLAQUE, in colours, emblematical of the month of July; sheer [illegible] 16th Century.

No.

963 LIMOGES ENAMEL PLAQUE, painted *en grisaille*, with a pastoral subject; inscription in old French, by Pierre Courtois. 1550.

964 LIMOGES COLOURED ENAMEL PLAQUE; Christ mocked; circa 1540.

965 FOUR LIMOGES PLAQUES, framed, of standing figures of Saints Augustine, Gregory, Ambrose, and Martin; circa 1530.

966 PAIR OF LIMOGES ENAMEL PLAQUES, circular, painted *en grisaille*, with Hercules and the Hydra, and Hercules and Nessus, mounted in ebony and ormolu frames of the period. 16th Century.

967 OVAL LIMOGES ENAMEL PLAQUE, in brilliant colours; the baptism of Christ, by P. Nouailher. 17th Century.

968 LIMOGES ENAMEL EWER, painted *en grisaille*, with a scriptural subject, and above a frieze of dancing amorini. 1564.

969 LIMOGES ENAMEL TRIPTYCH, by J. Courtois; in the centre the Crucifixion and a monk holding a cartouche, inscribed, "Frater Franciscus Gonzaga, Generalis Minister Franciscanorum, 1584." The wings are painted with the sybils.

970 CIRCULAR BOWL, of Russian enamel on silver, painted with flowers, medallions of seated figures, and signs of the Zodiac. 17th Century.

Contributed by Lady O. Fitzgerald.

971 CIBORIUM, in form of a dove, engraved and enamelled by the champ levé process, opening on the back for the sacred wafer. It stands on an enamelled plate, with four projections and hooks to which chains were attached for suspension above the altar. 12th Century.

972 TWO CHAMP LEVÉ ENAMEL PLAQUES, with semicircular top, blue ground, with gilt scrolls and flowers. In the centres are gilt full-length figures in relief of King David and King Solomon, with their names inscribed in red enamel. 13th Century.

973 SEMICIRCULAR RELIQUARY, enamelled on one side with the Crucifixion, on the other small medallions representing the Virtues; silver border repoussé with dragons, birds, and scrolls, resting on four nondescript animals. 13th Century.

Contributed by Isaac Falcke, Esq.

974 SILVER CUP, on a foot enamelled all over with flowers and leaves, in red, blue, and green. Persian work.

Contributed by E. Hailstone, Esq.

975 OVAL MIRROR CASE, of Limoges painted enamel, by Suzanne Courtois. 16th Century.

Contributed by Lady Rolle.

976 SQUARE LIMOGES ENAMEL PLAQUE, painted *en grisaille*, with Christ saving Peter from sinking; inscribed, "Domine salvum me fac."—Matt. xiv. By Jean Laudin, 1693.

Contributed by J. B. Stanhope, Esq., M.P.

977 SILVER ENAMELLED CUP AND SAUCER, painted with Vertumnus and Pomona, and landscapes.

Contributed by Charles Butler, Esq.

978 PAIR OF LIMOGES PLAQUES of the Ecce Homo and Mater Dolorosa, by Jean Laudin. 17th Century.

979 LIMOGES PORTRAIT OF VIGILIUS ZUICHEMUS FRISIUS, of the 16th Century, by Leonard Limousin.

Contributed by A. J. B. Beresford Hope, Esq., M.P.

980 PAINTED OVAL PLAQUE of Champ levé enamel, representing Christ seated. German—13th Century.

981 CHAMP LEVÉ BLUE ENAMEL CASKET, mounted in gilt metal, on the top the Almighty and emblems of the Evangelists with four crystals, scriptural subjects on the sides. 12th Century.

982 SILVER ENAMELLED BEAKER, turquoise ground with pink and green designs and raised silver figures, on the bottom "C. F. Laurentz, fecit." 17th Century.

No.

983 PECTORAL CROSS OF CLOISONNÉ ENAMEL ON GOLD, on the frame the Crucifixion, on the back the Virgin and Saints with their names in Greek. Byzantine work of the 10th or 11th Centuries.

984 CIRCULAR CHAMP LEVÉ ENAMEL CLASP, with St. Mark and St. Luke. German—12th Century.

Contributed by Sir T. W. Holburne, Bart.

985 LIMOGES ENAMEL CUP, painted with the rape of Proserpine and Meleager with the head of the Calydonian boar, mounted on a silver gilt stem and foot. 16th Century.

986 EBONY FRAME, containing three oblong plaques of Limoges enamel of the 16th Century, painted *en grisaille* with the history of Joseph.

Contributed by T. G. Parry, Esq.

987 QUADRANGULAR LIMOGES PLAQUE, painted *en grisaille* with flesh tints. Subject—The Ecce Homo, Christ seated on the Tomb, with the Virgin, St. John, Magdalen, &c. Signed, P. I., for Penicaud, Junior. 16th Century.

988 OVAL LIMOGES ENAMEL PLAQUE, painted in colours with the Death of the Calydonian Boar. Signed, J. D. C., by Jean de Court. (From the De Bruge Coll.)

989 QUADRANGULAR LIMOGES ENAMEL PLAQUE, painted in brilliant colours; in the centre St. Bruno in white dress, holding an olive branch, in a medallion on black and gold ground; around this are eight circular medallions, containing incidents of his life, with legends. Signed, I. C.; at the bottom a coat of arms. 16th Century.

990 CIRCULAR LIMOGES ENAMEL PLAQUE, *en grisaille*, by Pape, representing Christ Disputing with the Doctors in the Temple. 16th Century.

991 CIRCULAR LIMOGES ENAMEL PLAQUE OF A MAN ON HORSEBACK. By Pape. 16th Century.

992 CIRCULAR ENAMELLED AGNUS DEI, opening with pierced panels. On one side the Lamb, on the other the head of St. John the Baptist; blue enamel border, with legend. 12th Century.

993 CIRCULAR-HEADED PLAQUE OF THE NATIVITY, by Leonard Limousin. Limoges 16th Century.

994 LIMOGES ENAMEL PLATE, illustrating the month of July, with reapers; above the sign Leo, and border of arabesques; a portrait on the back, inscribed, "Nerva 3. Anpereur" *(sic)*. 16th Century.

995 SILVER-GILT CASKET, with panels of translucent enamel of Saints, with stones in projecting settings and small applique knots; round the cover an elegant trefoil border. 14th Century.

Contributed by the Rev. Walter Sneyd.

996 SQUARE BRASS TABLET, blue enamel border, the figure of Christ seated holding a book in the centre, engraved, and on each side Alpha and Omega. 12th Century.

997 FIGURE OF CHRIST, of gilt metal, from a crucifix, with a crown on his head and enamelled dress. 12th Century.

998 ENAMELLED CROZIER HEAD; within the volute is a representation of the Annunciation, on the knop are painted ovals with arms, the stem and crook ornamented with stones. 13th Century.

999 ENAMELLED BOOK COVER; in the centre a crucifix between the Virgin and St. John, angels above, raised border of enamel plaques and crystal cabochons. 12th Century.

1000 ONE OF A PAIR OF ENAMELLED DISHES, for washing hands, with a spout, ornamented with shields of arms. 13th Century.

Contributed by J. Hawkins, Esq.

1001 TWO LIMOGES ENAMEL PLAQUES OF THE SEASONS.

Contributed by J. W. Jeans, Esq.

1002 Two PLAQUES; The Seasons.

No.

Contributed by Messrs. Hunt & Roskell.

1003 PENDENT, of gold, of a quatrefoil shape, enamelled on both sides on a white ground; on one side a female saint, in the centre, with the Virgin and Child, St. Francis, St. Michael, St. John Baptist in the foliations, on the other side St. Peter, and landscapes in the foliations.

Contributed by R. S. Holford, Esq., M.P.

1004 A FINE ITALIAN ENAMEL ORNAMENT, representing the Resurrection; in full relief, set with opals, in silver-gilt case, on the top a medal of Benvenuto Cellini. 16th Century.

Contributed by Francis Ayerst, Esq.

1005 LIMOGES ENAMEL DOVE, standing on a tower. 13th Century. (De Bruge Collection.)

1006 LIMOGES ENAMEL TRIPTYCH; the centre representing the Salutation, two prophets on the sides. 16th Century. (De Bruge Collection.)

Contributed by Edward Rutter, Esq.

1007 A PORTABLE ALTAR. 12th Century.

1008 LIMOGES ENAMEL PORTRAIT OF ELEONORA OF AUSTRIA, second wife of Francis I., King of France. *Leonard Limousin.*

Contributed by Frederick Davis, Esq.

1009 LIMOGES ENAMEL CANDLESTICK, by Jean Courtois.

1010 LIMOGES EWER, by P. Reymond.

Contributed by J. Malcolm, Esq.

1011 LIMOGES ENAMEL TAZZA BOWL AND COVER, beautifully painted *en grisaille*, with a banquet of heathen gods. On the cover, Diana, with stag, hounds, &c. On the foot and on the cover are the Arms of Scotland, in red and gold. Formerly belonging to Mary Queen of Scots.

Contributed by Signor Castellani.

1012 A NIELLO PAX; subject, "The Crucifixion," a rich composition of twenty-five figures. Italian—16th Century.

Contributed by Sir Dudley Coutts Marjoribanks, Bart., M.P.

1013 LIMOGES ENAMEL OVAL SALVER. Passage of the Red Sea. By Suzanne Courtois.

1014 LIMOGES ENAMEL OVAL SALVER. Iphigenia in Aulis. By J. Courtois.

1015 LIMOGES ENAMEL OVAL EWER. Sacrifice of Iphigenia. By J. Courtois.

1016 LIMOGES ENAMEL OVAL SALVER. Apollo and the Muses. By J. de Court.

1017 LIMOGES ENAMEL OVAL SALVER. Jason and the Golden Fleece; with portraits of Henri IV. and Marie de Medicis. By J. de Court.

1018 LIMOGES ENAMEL CIRCULAR DISH. The Fall of Man; with inscriptions. By Pierre Reymond.

1019 LIMOGES ENAMEL CIRCULAR DISH. Gathering the Manna. By Jean Penicaud.

1020 LIMOGES ENAMEL CIRCULAR DISH. The Rape of Helen. By Jean Penicaud.

Contributed by the Ashmolean Museum.

1021 AN OVAL PICTURE, in imitation of enamel, painted on the back of a convex piece of crystal, representing the Crucifixion. Said to have been given by Mary of Modena, wife of James II., to Mrs. Dawson. Presented to the Museum in 1745.

Contributed by E. Greaves, Esq.

1022 GERMAN ENAMEL ON COPPER; a cup and saucer painted with figures in the centre and a wide border of flowers.

Contributed by Earl Cathcart.

1023 BATTERSEA ENAMEL PORTRAIT OF ADMIRAL RODNEY.

No.

SECTION L.

MAIOLICA.

Contributed by A. Barker, Esq.

1032 GUBBIO MAIOLICA PLATE, Cupid in the centre, border of musical instruments on blue.

1033 CASTEL DURANTE MAIOLICA PLATE, grotesques in yellow camaieu on blue ground.

1034 MAIOLICA PLATE, blue ground, painted in light blue camaieu arabesques of children, birds, &c. Dated 1520.

1035 URBINO MAIOLICA BOWL PLATE, painted with elegant arabesques; in the centre an accouchement and a Cupid.

1036 MAIOLICA PLATE, sunk centre with chequers, green and blue scroll border.

1037 CASTEL DURANTE MAIOLICA DISH, yellow lustre edged with blue; a female portrait and Italian inscription.

1038 EARLY MAIOLICA DISH, painted with Cupids drawing a car, on which is a Cupid blindfold; on the top, "Amor vol ad."

1039 GUBBIO MAIOLICA PLATEAU, of yellow and ruby lustre; in the centre a figure seated on a pedestal holding a palm branch, and a scroll held by another, inscribed, "Ventura Dio."

1040 URBINO MAIOLICA BOWL AND COVER, painted with arabesques, satyr-head handles.

1041 URBINO MAIOLICA INKSTAND, with female terminal figures resting on dolphins at the angles; painted with arabesques. In two pieces.

1042 URBINO MAIOLICA BASIN, of hexagonal form, painted with arabesques, scroll borders, and female figures at the angles.

1043 URBINO MAIOLICA INKSTAND, of hexagonal form, scroll borders and amorini at the angles, and painted medallions.

1044 GUBBIO MAIOLICA PLATE, painted and lustred by Maestro Giorgio; subject, Vulcan, Venus, and Cupid. Date 1540.

1045 CAFFAGIOLO MAIOLICA PLATEAU, painted with the Rape of Helen; signed, "Fato in gafagolo," and usual monogram.

1046 CAFFAGIOLO MAIOLICA DISH, representing a combat of Amazons, in blue camaieu on brown ground.

1047 MAIOLICA VASE, with two handles, on a scroll pedestal, painted with blue and yellow designs.

1048 PAIR OF MAIOLICA APPLES, coloured after nature.

1049 URBINO MAIOLICA SALTCELLAR, square, with rams' heads at the corners, painted with spread eagle and arabesques.

1050 URBINO MAIOLICA INKSTAND, triangular, with blue and yellow scrolls, and three shields of arms.

1051 URBINO DISH, painted with Apollo and the Muses on Mount Helicon, framed.

1052 URBINO PLATEAU, painted with the Rape of the Sabine Women.

1053 FAENZA PLATE, in blue camaieu, hands joined and a crown, border of scrolls and heads.

1054 URBINO PILGRIM'S BOTTLE, representing the sacrifice of Isaac, and Lot and his Daughters, by Orazio Fontana.

1055 URBINO PILGRIM'S BOTTLE, Bacchus, and Satyrs and Bacchante, by Orazio Fontana.

1056 URBINO DISH, filled with fruits in relief.

1057 URBINO DISH, filled with fruits in relief.

1058 CASTELLI WARE PLATE, painted with landscape and border of Cupids and scrolls. 17th Century.

1059 GUBBIO PLATE, painted with a man throwing himself from a rock, a female Cupid and River God.

No.

1060 GUBBIO DISH, with border of grotesque scrolls lustred on blue ground; in the centre two amorini, blue on gold.

1061 GUBBIO PLATE, in lustre colours; a female and a swan, on a rock the name "Clio."

1062 GUBBIO PLATE, richly lustred; Venus, Cupid, and Vulcan; signed by Maestro Giorgio.

1063 URBINO MAIOLICA GROUP, of a musical party, Orpheus in the centre, beasts and birds.

1064 URBINO PLATE, death of the daughters of Niobe.

1065 URBINO GROUP, of an organ, amorini playing flutes, on the back a boy blowing the bellows.

1066 CASTEL DURANTE MAIOLICA PLATE, dark blue ground, with dragons, cornucopia, &c.

1067 LARGE EARLY ITALIAN DISH; in the centre a harpy holding a shield.

1068 EARLY MAIOLICA DISH, painted in yellow lustre, edged with blue; a female portrait, and inscribed scroll.

1069 EARLY MAIOLICA DISH, yellow lustre, edged with blue; St. George and the Dragon.

1070 EARLY MAIOLICA DISH, yellow lustre, bold blue scrolls.

1071 MAIOLICA PLATE, with raised medallion, painted, with two boy Tritons, dolphins in relief round.

1072 CASTEL DURANTE PLATE, painted with two Sphinxes seated on an open music book. Coat of arms above.

1073 EARLY MAIOLICA PLATE, deep blue ground, painted with Cupids and bold grotesque ornaments; on a tablet, "Julia."

1074 MAIOLICA PLATE; in the centre Cupid with a broken bow, on the border Christ before Pilate.

1075 URBINO PLATE; in the centre a man in a cave, two females, and a warrior; above, a coat of arms.

1076 GUBBIO LUSTRED PLATE; in centre an unicorn on a shield, wide border of masks and scrolls, on dark blue.

1077 LARGE ITALIAN MAIOLICA DISH, yellow lustre, portrait and flowers, edged with blue, inscribed scroll. 16th Century.

1078 EARLY MAIOLICA DISH, yellow lustre, edged with blue, of dogs hunting a boar. 16th Century.

1079 URBINO DRAGON OR COCKATRICE, coloured red and green. 16th Century.

1080 GENOESE MAIOLICA EWER, white ground, painted in blue, with hares, birds, &c. 17th Century.

1081 MAIOLICA PLATE, with female portrait, inscribed Margarita.

1082 MAIOLICA PLATE, with female portrait, "Mansueta bella."

1083 URBINO PLATE, painted with Cadmus and the Dragon.

1084 URBINO PLATE, with view of an Italian village, on the top a coat of arms.

1085 FAENZA MAIOLICA PLATE, sunk centre, in blue camaieu, Cupid holding a toy windmill.

1086 URBINO PLATE, painted with Acis and Galatea, by Fra Xanto Avelli da Rovigo. Dated 1540.

1087 LARGE EARLY ITALIAN DISH, yellow lustre, female portrait and scroll, scale pattern border.

1088 MODERN GUBBIO PLATE, lustre colours, Cupids bearing coats of arms. In centre, Arms of France. 19th Century.

1089 URBINO PLATE, Myrrha's transformation and landscape, by Xanto.

1090 URBINO PLATE, with warrior, female and Cupid; above, a coat of arms.

1091 URBINO PLATE, subject, Hero and Leander, by Xanto.

No.

1092 GUBBIO LUSTRE PLATE; in the centre, Cupid holding a torch; deep border of dragons and arabesques on dark blue.

1093 GUBBIO LUSTRE PLATE; with female portrait, "Flaminia bella."

1094 MAIOLICA PLATE, painted with Adam and Eve; signed "A. Padoa, 1563."

1095 GUBBIO DISH, with border of grotesque scrolls, lustred on blue ground; in the centre, a boy and doe.

1096 CASTELLI MAIOLICA PLATE. Venus chastising Cupid; border of Cupids, heightened with gold, by Grue. 17th Century.

1097 GUBBIO PLATE, with two seated dragons; scrolls, cornucopia, &c.; on a label, P. R. Q. S.

Contributed by Lady Rolle.

1098 PALLISSY DISH, oval, representing, in relief, the decollation of John the Baptist, Herodias holding the salver.

Contributed by A. Joseph, Esq.

1099 LARGE URBINO PLATEAU, painted with the Rape of the Sabines. From the Pitti Palace.

Contributed by Henry F. Holt, Esq.

1100 GERMAN GRÈS JUG, of white clay, engine-turned borders, and a band, with figures in relief, dancing and carousing. Dated 1589.

Contributed by E. Greaves, Esq.

1101 MAIOLICA, "Coppa puerpera," of the 16th Century, with a cover painted with an accouchement.

Contributed by C. Winn, Esq.

1102 PERSIAN WARE JUG AND COVER, decorated with green and white stripes, in Old English silver-gilt mounting. Date, circa 1580.

Contributed by H. W. Diamond, Esq., M.D.

1103 SET OF FOUR GERMAN GRÈS TABLE ORNAMENTS, of rampant lions holding candle, mustard pot, and salt. 17th Century.

Contributed by Sir T. W. Holburne, Bart.

1104 ITALIAN MAIOLICA DISH, painted with Diana and her nymphs in a bath sprinkling Actæon, who is partly transformed into a stag and devoured by his dogs, surrounded by an Italian inscription; round the border are Centaurs, Amazons, and Fauns.

Contributed by Col. the Hon. C. S. Vereker.

1105 ITALIAN MAIOLICA BOWL AND COVER, painted with Cupids, and flower on cover. Abruzzi ware. 17th Century.

Contributed by Mark Philips, Esq.

1106 MAIOLICA VASE. Round the body is painted a continuous frieze of nude figures fighting, on a black ground; the shoulder and neck painted with arabesques, terminal figures, &c. (Stowe Collection.) 16th Century. Probably the finest specimen extant.

Contributed by Robert Napier, Esq.

1107 GUBBIO PLATE. Subject—Apollo and Daphne, signed by Maestro Giorgio, and dated 1529; richly lustred.

1108 GUBBIO PLATE. Subject—The Judgment of Paris, in lustre colours, dated 1538; fabrique of Maestro Giorgio.

1109 PLATE. Subject—Æneas and Anchises, by Xanto, enriched with lustre colours, dated 1532.

1110 PLAQUE OF URBINO WARE. The Virgin and Child, surrounded by Cherubim playing musical instruments, enriched with lustre tints, by Xanto and Maestro Giorgio, date about 1532.

1111 GUBBIO LUSTRED PLATE. Vulcan Forging Arrows for Cupid; in the centre an amorino; signed on the reverse, Maestro Giorgio da Ugubio.

1112 GUBBIO LUSTRED MAIOLICA PLATE. In the centre an Agnus Dei in relief. The border is ornamented with acanthus leaves, alternating with flaming rays in relief. Date, circa 1530.

No.

1113 PLATE OF URBINO OR CASTEL DURANTE MAIOLICA. Subject—Joseph's Brethren bringing his Coat to Jacob.

1114 LARGE PLATEAU OF URBINO WARE. Subject—The Battle of Darius against Gobrius. An important example, by Francesco Xanto.

1115 LARGE TRIANGULAR SALVER OF URBINO WARE; enriched with raised masks and cartouches, painted with mythological subject. The exterior elaborately decorated with raised ornaments and painting.

1116 URBINO SALVER; painted on white ground, with allegorical figures within geometrical compartments. Date circa, 1570.

1117 URBINO MAIOLICA CUP, COVER, AND STAND, of 17th Century.

1118 URBINO CAUDLE CUP AND COVER. "Coppa amatoria." Date, circa 1550.

1119 EWER OF SGRAFFIATO MAIOLICA; with trefoil lip and spiral-twisted handle, decorated with scroll foliage and an oval medallion of an amorino falling from the back of a lion. Date, circa 1540.

1120 CASTEL DURANTE PLATE. A Prison Scene. Circa 1540.

1121 ITALIAN PLATE. A Sacrifice before a Temple. Circa 1540.

1122 SMALL FLUTED TAZZA. Mutius Scævola. Circa 1540.

1123 LARGE PLATEAU OF FAENZA. The Judgment of Paris, surrounded by a border of arabesques; on the reverse is the date 1527 in a cartouche.

1124 MAIOLICA PLAQUE; painted in blue camaieu, with Adam and Eve eating the forbidden fruit, after Raphael, dated 1523; a very beautiful example.

1125 URBINO PLATE. Pluto and Proserpine, by Nicolo da Urbino; circa 1520.

1126 OVAL PALISSY DISH. A Recumbent Nymph with a Hound, and border of mottled enamels.

1127 LARGE GLOBULAR GERMAN JUG; with three medallions, containing the arms of England and an inscription referring to Queen Elizabeth, dated 1594.

1128 GERMAN WARE APOSTLE MUG, raised and enamelled with the apostles; pewter cover. 17th Century.

1129 GERMAN APOSTLE MUG; with the Apostles enamelled in relief and the Agnus Dei; inscription in white enamel.

1130 GERMAN WARE CRUCHE, of brown enamel tints, with cartouches of classical busts, inscribed, "H. Wolffgang Perckner Maller, 1614."

1131 GERMAN FAYENCE CRUCHE; mounted in silver gilt, repoussé on the cover with the good shepherd. The body painted with an allegorical subject within a wreath of roses.

Contributed by the Rev. T. Staniforth.

1132 GERMAN GRÉS CANNETTE, of the 16th Century. With arabesques in relief, and medallions of the sacrifice of Isaac and Lot.

1133 GERMAN GRÉS CANNETTE, with three medallions of full-length figures of Lucretia. 16th Century.

1134 GERMAN GRÉS CANNETTE, with subjects in relief. 16th Century.

Contributed by T. G. Parry, Esq.

1135 MAIOLICA VASE, globular, with a white belt of painted arabesques, and borders of arabesques on black ground, pewter foot. 16th Century.

1136 GERMAN GRÉS BOTTLE, gourd-shaped, with acorns and rosettes in relief; in front two shields of arms with the letters R. N. 16th Century.

1137 PERSIAN WARE JUG; green ground with white flowers, modern silver handle and rim.

Contributed by Edward Falkener, Esq.

1138 OVIFORM EARTHENWARE VASE, coated inside and out with a dark blue glaze, painted in greenish yellow lustre, with leaf scrolls and arabesques, and Arabic inscription. 14th Century. Siculo-Moorish.

1139 OVIFORM VASE OF EARTHENWARE, of similiar character, dark blue glaze in greenish brown lustre, ornaments of branches and rows of small birds, on the body are six large cranes and Arabic inscription. Siculo-Moorish. 14th Century

No.

Contributed by E. Hailstone, Esq.

1140 PERSIAN WARE BOWL, with red medallions and blue flowers.

1141 NUREMBERG EARTHENWARE VASE, with ornaments, in relief, in brilliant colours; arabesques and groups of scriptural subjects; on the cover figures in full relief. 16th Century.

1142 COLOGNE GRÉS JUG, brown glaze, with compartments of figures and scrolls in relief, separated by renaissance columns. 16th Century. (Huyvetter Coll.)

1143 GERMAN GRÈS JUG, blue and white, with masks and renaissance ornaments in relief. 16th Century. (Huyvetter Coll.)

Contributed by G. J. Durrant, Esq., F.S.A., Scot.

1144 PERSIAN PLATE; in the centre a quadrangular temple with red columns and pinnacles at the angles, a branch of blue flowers on each side, red and green flower border.

1145 PERSIAN PLATE; circular medallion in the centre, with blue flowers and leaves on red ground, bordered with green, the edge white scrolls on blue.

1146 PERSIAN PLATE; in the centre a blue vase ornamented with tulips in white and red; handle and spout surrounded by red flowers and leaves; blue and green zigzag border. Over this specimen the flowers are rudely gilt.

1147 PERSIAN PLATE; in the centre a rude representation of a man dressed in blue and green, a high cap on his head, two sprigs of flowers on each side; blue and green border. Partially gilt.

1148 PERSIAN PLATE; enamelled in the centre, with blue tulips, red flowers, and green leaves; blue and white scroll border.

1149 PERSIAN PLATE; enamelled with red flowers; tulips and small flowers in blue, green leaves; blue and white scroll border.

1150 PERSIAN PLATE, with a long blue leaf on which are small white flowers, red and blue flowers on each side; blue and white scroll border.

1151 PERSIAN PLATE; in the centre a rosette of eight alternate blue and red compartments, a flower in each; bordered with red scrolls, blue and white edge.

1152 PERSIAN PLATE; in the centre a large medallion of green, imbricated pattern, edged with white and red, and white scrolls; blue scroll border.

1153 PERSIAN PLATE; in the centre a small green medallion, with red and white floriated design, surrounded by three wreaths of small blue and red flowers.

1154 PERSIAN PLATE; in the centre a blue medallion of white and red flowers, blue and white scroll border.

1155 PERSIAN PLATE; green centre medallion, with red and white flowers; red and green borders.

1156 PERSIAN PLATE; in the centre a blue bird with long neck turned backwards, surrounded by red and green flowers; black and white border.

1157 PERSIAN PLATE, with five blue medallions of red, white, and green flowers, red foliated scrolls between, alternate blue and red flower border.

1158 PERSIAN PLATE; in the centre a long green pointed leaf, on which are small white flowers, large blue flowers on each side, blue rosette border.

1159 PERSIAN PLATE; white ground diapered with light blue flowers and leaves, similar border.

1160 PERSIAN PLATE, with large green scroll leaf in centre, surrounded by red flowers and green leaves, brown and white scroll border.

1161 PERSIAN PLATE; painted with four carnations, blue and green stalks and leaves, and small blue flowers with red centres, black and white border.

1162 PERSIAN PLATE; painted with red and blue flowers, green leaves, alternate blue and red flowers on the border.

1163 PERSIAN PLATE; painted with six rabbits in the centre, small green floriated ornaments between, brown and white scroll border.

1164 PERSIAN PLATE; white ground, blue flowers and leaves, blue and white scroll border.

No.

Contributed by Isaac Falcke, Esq.

1165 LUSTRED MAIOLICA PLATE; painted with the Choice of Paris, very fine. Dated 1540.

1166 MAIOLICA PLATE, of candelabrum or trophy pattern of sphinxes, serpents, &c., *en grisaille* on blue ground. Dated 1526. Castel Durante.

1167 MAIOLICA PLATE; in the centre a bust of Virgil surrounded by sphinxes and a dragon, terminating in scrolls, grisaille ornament, on blue ground. Castel Durante. Circa 1526.

1168 BOWL-SHAPED PLATE; beautifully painted with a dance of amorini, copied from Marc Antonio's print after Raphael. Architectural background flanked by fruit and foliage, and a blue curtain on the margin of the plate. Date, circa 1520.

1169 LUSTRED MAIOLICA PLATE; in the centre an amorino painted *en grisaille*, surrounded by a wide band of gold lustre, border of arabesques on blue ground. Signed by Maestro Giorgio, 1528.

1170 MAIOLICA PLATE; painted with arabesques, in the centre a head in profile, syrens, cornucopia, &c., on each side *en grisaille*, heightened with lustre on blue ground. Date, circa 1530.

1171 OVAL FRAGMENT OF A MAIOLICA PLATE, painted with nude figures of nymphs, river gods, &c., by Orazio Fontana, about 1540.

1172 PALISSY WARE BOWL; bordered with daisies, and masks crowned with foliage; in the centre a rosette in blue and radiated flutings, vividly coloured in relief. 16th Century.

1173 PALISSY WARE PLATE, with coloured relief of Perseus and Andromeda.

1174 OVAL MIRROR OF SILVER GILT, the back of Limoges enamel in rich colours; subject, Tityus pursuing Latona, by Leonard Limousin. (Bernal Collection.)

1175 ITALIAN MAIOLICA DISH; painted in blue camaieu, with Neptune appeasing the Storm; after the "Quos ego," by Marc Antonio. 16th Century.

1176 GUBBIO MAIOLICA PLATE. Venus and Cupid; painted by Maestro Prestino. Dated 1557.

1177 URBINO PLATE, painted by Xanto, and lustred. Christ Rising from the Tomb. Circa 1540.

1178 MAIOLICA PLATE. The Betrayal, by Baldesara Manara. Dated 1539.

1179 ITALIAN MAIOLICA PLATE; with portrait bust of Cleopatra. 16th Century.

1180 URBINO PLATEAU. Rich arabesque border of animals and figures. In the centre Crassus seated on a throne; by Giovanni da Udine.

Contributed by F. Davis, Esq.

1181 OVAL PALISSY PLATE. The family of Henri II. of France.

Contributed by Lady Margaret Beaumont.

1182 CASTELLI PLATE, painted with allegorical subjects, bordered with flowers, by Gentile.

1183 TWO CASTELLI PLATES, painted with scriptural subjects.

SECTION M.

TEXTILE FABRICS.

Contributed by St. Mary's College, Oscott.

1186 A SET OF EMBROIDERED VESTMENTS, consisting of a Chasuble, Dalmatic, and Tunicle, with stole, maniple, &c., complete, of the 14th Century. The orphreys richly embroidered on gold tissue. Found walled up in Wexford Cathedral.

Contributed by W. Dommett, Esq.

1187 FIVE PIECES OF TAPESTRY, illustrating a Welch wedding; said to be of the time of Edward I. Presented to Mr. Gwyn, Secretary at War, by Queen Anne Subjects:—1. Bundling.—2. The Wedding.—3. Returning from Church.—4. Th Festivities—Dancing.—5. A Fight.

No.

Contributed by Baroness North.

1188 GIBECIÈRE, or Hawking Pouch, embroidered and attached to a mount of silver-gilt, enriched with enamelled flowers and blackberries.

1189 THE LURE, originally furnished with tufts of feathers; and the

1190 EMBROIDERED GLOVES to correspond.

NOTE.—These costly hawking appliances are of the 16th Century, and have been preserved at Wroxton Abbey, Oxfordshire.

Contributed by C. W. Wilshere, Esq.

1191 ECCLESIASTICAL EMBROIDERY, representing Saint Lawrence under a canopy, holding a gridiron. Framed and glazed. 15th Century.

1192 ECCLESIASTICAL EMBROIDERY, representing St. Augustine holding in his right hand a pastoral staff. 15th Century.

Contributed by J. Heywood Hawkins, Esq.

1193 EMBROIDERED DRESS of an Albanian Chieftain, with richly decorated and embossed breastplate, greaves, &c.

1194 THE DRESS OF A GREEK BRIDE, richly ornamented with fine needlework embroidery in classic Greek patterns. From the Ionian islands. These are difficult to be obtained, being handed down as heirlooms in the families.

Contributed by Robert Lang, Esq.

1195 SIX PORTIONS OF WALL DECORATION, of coloured satin, painted with arabesques and figures in the Renaissance style, for the Pavilion at Brighton, by Woarroll, at the beginning of the present Century.

Contributed by Henry F. Holt, Esq.

1196 A CASE, containing old point and parchment lace.

Contributed by P. H. Howard, Esq.

1197 COPE, of violet-coloured velvet, with hood and orphrey of cloth of gold.

1198 COPE, of crimson velvet, powdered with *fleurs de lis* and seraphim in gold, the hood and orphrey richly embroidered.

1199 COPE, of cloth of silver, worked in coloured silks; the Nativity is represented on the hood.

1200 CHASUBLE, of purple brocade silk; the orphrey on the back represents the Circumcision.

1201 CHASUBLE, of silk brocade; the orphrey represents the Crucifixion, with figures of the Blessed Virgin and St. John.

1202 CHASUBLE, of red velvet; the orphrey represents the Crucifixion, with angels, &c.

1203 CHASUBLE, of white silk, embroidered.

1204 HUMERAL VEIL, richly wrought with gold flowers and birds.

Contributed by Dr. E. Charlton.

1205 EMBROIDERED STOLE, of silk and cloth of gold. Circa 1300. (Digamma pattern.)

Contributed by the Duke of Devonshire.

1206 TAPESTRY: VILLAGE FESTIVAL—after Teniers.

1207 TAPESTRY: Strip, with border continuation of subject.

1208 TAPESTRY: STROLLING QUACK DOCTORS, PEDLARS, &c.—after Teniers.

1209 TAPESTRY: FIGURES IN LANDSCAPE—after Teniers.

Contributed by the Marquis of Exeter.

1210 TAPESTRY: CHRIST GIVING PETER THE KEYS OF HEAVEN—saying, "Feed my Sheep."

1211 TAPESTRY: PETER HEALING THE SICK MAN AT THE GOLDEN GATE OF THE TEMPLE. Raphael's Cartoon.

No.

1212 TAPESTRY: ELYMAS THE SORCERER STRUCK BLIND. From Raphael's Cartoon.

1213 TAPESTRY: PAUL AT LYSTRA PROHIBITING THE SACRIFICE OF BULLS, &c. From Raphael.

1214 TAPESTRY: VENUS AND VULCAN, WITH CUPIDS IN LANDSCAPE.

Contributed by W. H. Forman, Esq.

1215 FOUR PIECES OF OLD GOBELINS TAPESTRY, representing the history of Gabrielle d'Estrees. Framed. 1. Henri IV. disguised as a countryman seated in a cottage, the peasant and his family drinking the king's health.—2. The Duchess of Beaufort (Gabrielle) at her apartments in the cloisters of St. Germains. Henri IV. and Sully informing her that her children cannot be legitimated.—3. Henri IV. taking leave of the Duchess of Beaufort at Fontainebleau.—4. Sully, wounded, carried on a litter, meeting Henri IV. returning from hunting.

Contributed by Signor Castellani.

1216 SICILIAN SILVER EMBROIDERY, ornamented with garnets. 17th Century.

Contributed by Mrs. Hailstone.

1217 PORTION OF HANGINGS OF A ROOM, embroidered in flowers and leaves. Early—18th Century.

1218 COPE, of morone velvet, with hood, orphrey richly embroidered with saints. 15th Century.

1219 CHASUBLE, of dark violet brocade silk, embroidered with the Crucifixion. Late—15th Century.

1220 ORPHREY, embroidered in gold thread. German. Late—15th Century.

SECTION N.

PLATE.

Contributed by Sir T. W. Holburne, Bart.

1223 SILVER GILT CUP, ornamented with punched lozenges and plain vertical divisions, baluster stem and round foot. English—1606.

1224 SILVER GILT SPICE BOX, engraved with cartouches of daisies and leaves between, opening in the centre with a circular cavity; above this is another opening, with smaller cavity, and on the top is a perforated ball. English—1613.

1225 SILVER GILT SALVER, of hexagonal escalloped form, the centre repoussé with Alexander in the tent of Darius; scroll borders and gadroon edges. English —1616. Presented by Queen Charlotte to the Duke of York.

1226 SILVER GILT LADLE, with long square stem and round bowl, at the end is an armed soldier. English—1653.

1227 SILVER GILT COVERED BOWL, with two handles, pounced with Chinese figures and birds, vases, trees, &c., surmounted by an open leaf knob. English —1684.

1228 MASSIVE SILVER GILT TEAPOT, chased with rock work, vine leaves, and grapes, surmounted by a shell, copied from a Palissy vessel. English—1697.

1229 SILVER GILT REPOUSSÉ MILK POT, ornamented with vine leaves and grapes. English—1755.

1230 SILVER GILT EWER AND COVER, plain, of flattened oval form, gadroon borders, engraved with the Holburne arms. English—1770.

1231 SILVER GILT BOWL, with two handles and cover, supported by three birds, another on the cover surrounded by an appliqué leaf pattern. English—1671.

1232 SILVER GILT BASIN, two handles, pounced with Chinese figures, flowers, and birds, beaded borders. English—1686.

1233 LARGE SILVER LOVING CUP, with two handles and cover, repoussé with bold flowers, lion and unicorn, the foot pierced with scrolls. English—1675.

1234 SILVER TANKARD, the drum plain, with appliqué leaf and scroll border English—1703.

No.

1235 SILVER JUG, with scroll handle and large spout, repoussé with spiral flutings and flowers between. English—1748.

1236 SILVER PORRINGER, with figure handles, pierced stand, repoussé figures and animals.

1237 SILVER SUGAR CASTOR, bossed at top and bottom with four projecting handles, connected by shells. English—1757.

1238 SILVER SCONCES OR LOW CANDLESTICKS, formed of acanthus and other leaves, with the arms of the "Fust" family.

1239 CIRCULAR SHIELD, on which are arranged, in radii, from a central medal, twenty silver gilt apostle spoons, mostly English. Time of Charles I.

1240 CIRCULAR SHIELD, on which are arranged, in radii, from a central medal, twenty silver-gilt spoons, the ends in form of capitals. English—17th Century.

1241 Ditto, ditto.

1242 IRISH SILVER FRAME AND COVER, pierced and chased with figures, scrolls, and flowers, to hold a wooden bowl for potatoes. 18th Century.

1243 Ditto, ditto.

1244 IRISH SILVER OVAL BUTTER DISH, of pierced work, surmounted by a cow. 18th Century.

1245 IRISH SILVER MOUNTED COCOA NUT, plain, supported by silver flowers and festoons on three lions' heads and paws' feet. 18th Century.

1246 SET OF SIX TEA SPOONS, SUGAR SPOON, AND HARLEQUIN TONGS, the bowls formed of variegated shells, the shanks of chased silver gilt; in a shagreen case. 18th Century.

1247 PAIR OF ANTIQUE SILVER SALTS, formed of two silver shells, the upper one supported by a triton at one end and a large handle of a chimera at the other, on the lower shell are seated musicians, resting on three scroll feet. 16th Century. And a folding-spoon and two fork-spoons, in a shagreen case, mounted in silver.

1248 SILVER GILT BEAKER, engraved with a border of amorini and medallions of figures with merchandise, and allegorical figures of Temperance, Justice and Commerce. Dutch—circa 1650.

1249 SILVER GILT STANDING CUP, in form of a shell, escalloped edge, surmounted by a Cupid standing on a leaf ornament, holding a horn; dolphin stem. 17th Century. Augsburg—1650.

1250 SILVER GILT PEG TANKARD, repoussé with cartouches of Samson carrying the gates of Gaza, and his betrayal by Delilah. Dutch—circa 1660.

1251 SILVER GILT PLATEAU, round the border are eight medallions in relief of the sciences allegorized by females and emblems, in the centre Temperantia; on the back is a medal with bust of the artist, inscribed "Franciscus Briot, sculpebat." 16th Century.

1252 SILVER GILT BEAKER, engraved with Faith, Hope, and Charity, underneath a coat of arms. 1636.

1253 SILVER GILT BEAKER, engraved with figures of the Evangelists. 1658.

1254 OVAL SALVER, in the centre Silenus on an ass, and a border of large flowers. Dutch work—circa 1680.

1255 A SILVER GILT FOLDING-FORK AND SPOON, combined, with ornamental patterns on the stem and appliqué cherubs' heads, Cupids, St. George on horseback killing the dragon; pierced scroll pommel surmounted by a kneeling figure with a lamb. Said to have belonged to Charles I.

1256 TWO SPOONS, enclosed in an ebony box with repoussé mounts. Temp. Charles II.

1257 SILVER TANKARD, repoussé with Neptune, Vulcan, Ceres, and Fame; surmounted by a warrior. 17th Century. German.

1258 OVAL DISH, fine scroll work and figure in centre, silver gilt.

1259 SILVER GILT TANKARD, repoussé Queen Elizabeth and Lord Burghley.

1260 SILVER GILT TANKARD, repoussé scroll and figures.

1261 SMALL SILVER TANKARD, repoussé foliage and figures, surmounted by a

No.

1262 SMALL SILVER GILT TANKARD, repoussé figures and foliage.

1263 CUP AND COVER, melon form, repoussé, two handles, flowers, &c.

1264 SILVER GILT SUGAR CASTOR, turret shape. 1680.

1265 SILVER CUP, two handles, repoussé, cherub over shield.

1266 LAVA TANKARD, silver mounted.

1267 SILVER GILT TANKARD, figure on cover, ship purchase, repoussé figures, birds, and coat of arms.

1268 SILVER GILT TEA POT, repoussé scroll, &c., black handle.

Contributed by E. Hailstone, Esq.

1270 OLD ENGLISH SILVER GILT SPICE BOX, chased with scrolls.—1599.

1271 PAIR OF DUTCH SILVER PARCEL GILT SALT CELLARS, repoussé with eagles and flowers. 17th Century.

Contributed by E. Greaves, Esq.

1272 ENGLISH SILVER SALTCELLAR, of the 16th Century, chased with the Tudor Rose, trefoil and triangle cut crystal stem.

Contributed by W. Edkins, Esq.

1273 SET OF OLD ENGLISH SILVER TEA CADDIES AND SUGAR BASIN, in fish skin case, in form of gourd-shaped Vases, repoussé with scrolls and festoons of flowers connecting two plain shields, surmounted by shells, the details elaborately finished, and sharply cut: Sugar Tongs and Strainer. 1748.

Contributed by Robert Napier, Esq.

1274 SILVER GILT CHALICE, chased with scriptural subjects and cherubs, set with brilliants, emeralds, and rubies. Early 17th Century.

1275 SILVER GILT CHALICE, repoussé with elaborate scroll work and cherubs, and six oval enamels, in colours, of scenes of the Passion. German—17th Century.

1276 SILVER GILT CHALICE, repoussé, with scrolls and six coloured enamels. German—17th Century.

1277 SILVER GILT CHALICE, the stem and knob enriched with champ levé enamels. Florentine—15th Century.

1278 SILVER GILT CUP, with spiral bosses and gadroons, and pierced Gothic gallery round the stem. 15th Century.

1279 SILVER CUP, formed as a lady supporting a smaller cup, which turns on a swivel. German

1280 PARCEL GILT SILVER CUP, a man standing on a tub, supporting a smaller cup.

1281 SILVER GILT MOUNTED COCOA NUT CUP, on baluster stem, the cover surmounted by a warrior, the mountings engraved with arabesques. German—16th Century.

1282 SILVER TEA POT, repoussé with scroll foliage. German work—circa 1680.

1283 PARCEL GILT SILVER LOW CUP, with straight handle from the rim, ornamented with antique silver coins and medals, inscription round the edge purporting that it was made for the Abbot of Pechwaradien. 1615.

1284 SMALL CYLINDRICAL SILVER BEAKER, engraved with arabesques, standing on three lions' feet. Amsterdam—1581.

1285 SILVER INKSTAND, in the style of the Renaissance, supported on three terminal syrens, Cupid on the cover. Formerly belonging to Cardinal Mezzofanti.

1286 OLD ENGLISH STONEWARE JUG, silver mounted round the neck and foot, repoussé with cartouches and strap work, masks and flowers, surmounted by a lion sejant. 1591.

1287 SMALL ENAMELLED SILVER BEAKER, repoussé with the Wife of Darius brought before Alexander.

1288 CARVED COCOA NUT, of early Russian work, with three elaborate religious subjects and inscriptions; mounted in silver, enriched with cloisonné enamel in floriated patterns of green, white, and black. 16th or 17th Century.

No.	
	Contributed by J. Rainey, Esq.
1289	SILVER CHALICE AND PATEN, with engraved running pattern round the middle, bossed stem and foot. Old English—1576
1290	SET OF THREE SILVER SUGAR CASTORS, chased borders. English—1576.
1291	SILVER CYLINDRICAL TANKARD, with large repoussé flowers. English—1679.
1292	SILVER TAZZA, repoussé with a rose in the centre and leaves, escalloped edge and two handles. English—1690.
1293	SILVER SALT, triangular of three stages, open at the sides, the horizontal divisions forming elegant canopies; in the centre of the lower division is a statuette of Hope, on the summit another of Faith. Amsterdam—16th Century.
1294	A SILVER OVIFORM BOX, lined, the outer case exquisitely chased, and pierced with birds and scrolls; opening in half. From Horace Walpole's Collection.
1295	SIX APOSTLE SPOONS, of English manufacture of the 16th and 17th Century.
1296	PAIR OF SPOONS, crystal bowls, the stems of silver gilt chased and enamelled, with strap work and terminal figures. 16th Century.
1297	SILVER GILT CIRCULAR SPICE BOX, divided into six heart-shaped compartments, the covers surmounted by pheasants, the wings enamelled, secured by a central screw pin, resting on six legs. German work. Early 17th Century.
1298	SILVER GILT CUP, hour-glass shape, repoussé with the four Seasons, square foot. Inscribed, M. L. 1527.
1299	CHINESE SILVER CUP AND SAUCER, quatre-foil shape, with animals and fruit cut in relief from the solid, chased ground, the handle in form of a lily stem and leaves.
1300	SILVER GILT DISH, repoussé with the adoration of the Shepherds, border of tulips, passion flowers, daisies, and lilies. Italian—17th Century.
1301	SILVER GILT ESSENCE BOTTLE, pear-shaped, finely chased and engraved, screw top, secured by a chain. Russian—17th Century.
1302	SILVER BOOK CLASP, repoussé and finely chased, with openwork scrolls and shields, containing the sacred monograms crowned. German—17th Century.
1303	PAIR OF SILVER BOOK PANELS, repoussé and pierced with scrolls, and the sacred monograms crowned, scroll border and cherubim. German—17th Century.
1304	SILVER GILT PINE APPLE CUP, embossed, triple detached scroll on the stem, the cover surmounted by a figure of St. Sebastian. 17th Century.
1305	SILVER PARCEL GILT CUP, in form of a Pine Apple, the cover surmounted by a bunch of flowers. 17th Century.
1306	SILVER GILT PINE APPLE CUP, plain centre, engraved border of scrolls, embossed at top and bottom. 17th Century.
1307	SILVER GILT COFFEE POT, repoussé with scrolls and cypher. English, about 1750.
1308	SILVER GILT TEA POT, repoussé, with large scrolls, the ground of overlapping leaves. German—18th Century.
1309	SILVER GILT TEA POT, repoussé with shells and flutings. German—18th Century.
1310	TWO IRISH SILVER BASINS, of different sizes, repoussé with scale pattern and vertical lines, and punched dots all over. 18th Century.
	Contributed by the Mayor and Corporation of Lincoln.
1311	SWORD, pear-shaped pommel and cross guard, originally inlaid and damascened with gold. 15th Century.
1312	SWORD, with flattened circular silver pommel, engraved on both sides with the arms of the time of Richard II., and silver cross guard, inscribed "Jehsus est amor meus; A Deo et Rege." The red velvet scabbard mounted in silver at a later period, inscribed "Thomas Kent, Mayor, 1685"; embroidered with crowns, *fleurs de lis*, and portcullis and thistle. 14th Century.
1313	STATE SWORD, with silver gilt pommel and cross guard, presented by John Kent, Mayor, in 1734, bearing the hall mark of that year, red velvet embroidered sheath, silver mounted.

No.

1314 SHORT SILVER MACE, with cup-shaped end, and three shields of harp, *fleur de lis*, and cross; on the flat top are the Royal Arms of Queen Anne, pierced border.

1315 LARGE SILVER MACE, repoussé with the rose, *fleur de lis*, harp, and thistle, and C. R. II., surmounted by a crown, the stem chased with flowers.

1316 SILVER BADGE AND CHAIN, worn by one of the Waits in proclaiming the Fair, with the Royal Arms on one side, and those of the City on the other. 1710.

1317 A RED VELVET CAP, or Hat of Mayntenance, of the 16th Century, with broad brim and crown, embroidered in silver with the Tudor Rose, of quaint style.

Contributed by the Ironmongers' Company.

1318 COCOA NUT CUP, mounted in silver gilt. Late 15th Century.

1319 PAIR OF SILVER SALTCELLARS, parcel-gilt, hour-glass shaped, hexagonal lobed sides, engraved with foliage. English make—1518 and 1522.

1320 A SILVER GILT LOVING CUP, on baluster stem; inscribed "Ex dono Gulielmi Humphreys Miles et nuper Vicecom, &c., 1706."

1321 A SILVER GILT LOVING CUP, inscribed "Ex dono Radulphi Lane. Armig., 1712."

1322 PAIR OF MAZER BOWLS, mounted in silver gilt, the Company's arms enamelled on the bottom, and inscriptions round the rim. 15th Century.

Contributed by Sir S. Glynne, Bart.

1323 SILVER GILT CUP, in form of "a pelican in her piety," with her young ones standing in a nest of wicker work. The cover opens at the wings, the stem is ornamented in repoussé work, with masks and three detached scrolls, the foot with hunting scenes, egg and tongue borders. English manufacture—1579.

Contributed by George Briggs, Esq.

1324 COCOA NUT CUP, engraved with the rose, portcullis and shield, and three harps, all crowned and surrounded by the motto, "Hont soit," &c., supported by four upright bands and two handles, pierced trefoil leaf edges, the foot has a raised overlaid leaf pattern. English work—16th Century.

Contributed by John J. Peters & Co.

1325 LARGE SILVER GILT SALVER; in the centre is a beautiful composition in high relief, of a feast of the gods, surrounded by a deep border of bold scrolls of acanthus leaves. This fine plateau was made by Rundell and Bridge, from a design by Stothard. English Hall mark of 1822.

1326 PAIR OF ELEGANT VASES, or wine coolers; companiform, the frieze represents in relief Bacchus and Ariadne, nymphs, and satyrs, in cars drawn by horses and panthers; and other classical subjects; on the lower part vine leaves, grapes, and scrolls, on detached circular stands; silver liners. These vases were manufactured by Rundell and Bridge, from designs by Flaxman. 1809.

1327 LARGE SILVER TWO-HANDLED BOWL, COVER, AND SALVER; repoussé with bold designs of flowers and scrolls, on one side of the bowl a swan, on the other a goat; a hare and hound on the cover, the knob chased with four faces. English —1663.

1328 LARGE OLD ENGLISH BROWN MOTTLED STONEWARE JUG, silver mounted, the neck engraved with scrolls and cipher $\frac{L.}{J.\ E.}$, repoussé above with cartouche ornament and flowers, surmounted by a flat radiated button, the foot chased with leaves, gadroon edge. 16th Century.

1329 CIRCULAR SILVER PLAQUE, in high relief, representing Scipio seated, before him a female kneeling captive; it is related, that hearing she was betrothed he consented to ransom her, and when the treasures were produced he presented them as her dower. 16th Century. Attributed to Cellini. Framed and glazed.

1330 OVAL SILVER PLATEAU, representing in the centre an old man seated before a fire, emblematical of Winter; bold scroll border. German—17th Century.

1331 SILVER TAZZA, repoussé with classical subject, the knob on the stem exquisitely chased with numerous figures in high relief. Italian—16th Century.

Contributed by J. B. Stanhope, Esq., M.P.

1332 SILVER CASKET, chased with scrolls, gilt medallions of classical subjects resting on four mastiffs. German. (Duke of Sussex's Collection.)

No.

1333 TWO IVORY GROUPS OF NYMPHS AND SATYRS, surmounted by figures of Bacchus and Silenus, mounted in silver gilt on ebonized pedestals.

1334 TWO SILVER PARCEL-GILT CANDELABRA, of three lights each, the stem of one a satyr, the other a Bacchante, the feet chased in compartments of classical subjects.

1335 SILVER PARCEL-GILT PINE APPLE CUP, ornamented with appliqué figures, surmounted by Cupid with sword and shield. (Duke of Sussex's Collection.)

1336 LARGE STANDING CUP AND COVER OF SILVER PARCEL-GILT, embossed with angels and heads in relief, surmounted by Cupid casting a dart.

1337 SILVER PARCEL-GILT FIGURE OF A WINE SELLER, with tablets of names and all the implements of his trade suspended by chains from his neck, medals, &c.; belonging probably to a guild of wine merchants. 17th Century.

1338 SILVER GILT WINE CUP, in form of a stag with Diana on its back, on the stem an ostrich and an antelope, with reptiles round the pedestal.

1339 SILVER PARCEL-GILT NORWEGIAN TANKARD, with pegs inside to regulate the quantity drunk, on the top two coats of arms; on three ball feet.

1340 SILVER PARCEL-GILT BEAKER, engraved with shields of arms and merchants marks of the end of the 16th century, and an inscription in German referring to St. Goar; resting on three lions.

1341 EASTERN EWER, formed of shield-shaped plaques of mother-of-pearl mounted in ormolu and jewelled.

1342 SILVER BENITIER, gilt, repoussé with scrolls and flowers, a cherub at the top, and in the centre an ornament in pietra dura; the bowl is formed of a very large semi-circular piece of onyx. 17th Century.

1343 ALTO RELIEVO SILVER PLAQUE, representing the Descent from the Cross, with numerous figures; in an ebony frame, glazed. (Lord Cadogan's Collection).

Contributed by W. H. Forman, Esq.

1344 HORN OF AN IBEX, silver mounted, carved with Alpine scenery and hunting scenes, the cover is repoussé with a pattern of fruit, shells, &c., surmounted by an Ibex. German—17th Century.

1345 SILVER GILT TANKARD, of hexagonal form, narrow in the middle, widening to the base, ornamented with masks and scrolls, on granulated ground in panels. Inside the tankard a Papal medal is inserted. German—16th Century.

1346 SILVER CUP ornamented with niello interlaced scrolls, silver gilt borders, supported by a figure of a woodman holding a spear. Italian—16th Century.

Contributed by Lady Rolle.

1348 SILVER WINDMILL CUP. The cup inverted has on the summit a windmill, attached to the sail is an index showing the number of revolutions made while the cup is being emptied. 17th Century.

1349 LARGE AND ELEGANT SILVER VASE AND COVER, formerly used as a fountain, ornamented in relief with escutcheons and scrolls. Made by the Royal goldsmith, Paul Lamerie, 1713. Presented in the same year by Queen Anne to Sir John Walter, Bart., of Sarsden, Oxon., with Latin inscription. It has a silver stand, made to match, by Rundell and Bridge.

1350 A SILVER-GILT CHALICE, PAIR OF CRUETS, SALVER AND SPOON, chased with repoussé scrolls and medallions of mother-of-pearl, carved with Saints and cherubs, bordered with diamonds, garnets, and emeralds. Spanish work—17th Century.

Contributed by F. O. Hodgkinson, Esq.

1351 SILVER GILT CUP, supported by an American Indian, and surmounted by a Peruvian female figure, the foot and cover chased with a frieze of hunting scenes. German—commencement of 17th Century.

1352 GILT CUP, cylindrical, repoussé in high relief, with an uncertain historical subject. German—about 1650.

[illegible]VER CUP, with engraved masks, chased border, and gilt vertical bands of masks, scrolls and terminal figures; supported by a lion holding an anchor, the cover chased and surmounted by a statuette of Hebe. Nuremburg—17th Century.

No.

Contributed by C. Butler, Esq.

1354 SILVER BOOK COVER, chased with scrolls and escutcheons, engraved with Faith, Hope, Charity, Justice, &c. 17th Century.

1355 SILVER GILT CHALICE, repoussé with amorini bearing emblems, the cross, a column, ladder, &c., and enamel medallions in pink camaieu of scriptural subjects, the pomel formed of three Cupids with flowers. 17th Century.

1356 SILVER PLAQUE, repoussé, with the virgin and dead Christ. 17th Century.

1357 FOUR PARCEL-GILT SILVER SPOONS, with female busts and serpents, and terminal figures. German—16th Century.

1358 TWO SILVER SPOONS, with syrens, double twisted tails. German—16th Century.

1359 TWO SILVER SPOONS, chased with masks, &c. German—16th Century.

Contributed by R. Temple Frere, Esq.

1360 SIX SILVER TWO-HANDLED PORRINGERS, of English make. 17th Century.

1361 SILVER PARCEL-GILT TANKARD, of cylindrical shape, engraved with scrolls and raised borders of *fleurs de lis*, handle of terminal figures. German work—16th Century.

1362 TANKARD OF GERMAN SERPENTINE, SILVER, COVER AND STAND, with inscription and date 1616, surmounted by a lion.

1363 STONEWARE JUG, mounted in silver gilt, of English make. 1560.

1364 TWELVE ENGLISH SILVER SPOONS, of the 16th and 17th Centuries.

1365 SMALL SILVER CUP, engraved with houses and landscape, coat of arms, and busts, resting on three cherubs.

1366 ENGLISH SILVER BEAKER, temp. Charles I.

Contributed by Lady Otho Fitzgerald.

1367 SILVER BADGE of the Guild of St. Agatha, with figures of St. Peter and St. Anthony. 15th Century.

1368 SILVER GILT MORSE, of quatrefoil shape, formed of pieces chased and screwed to a plate to give greater relief to the composition; in the centre the Virgin and Child seated under a canopy, at the side, a kneeling figure and the Arms of Rosenberg. 15th Century.

Contributed by A. J. B. Beresford Hope, Esq., M.P.

1369 SILVER TAZZA, repoussé with an allegorical subject, with Venus, Cupid, &c., engraved border of hunting scenes on a stem and foot. 17th Century.

Contributed by Mr. W. Howgate.

1370 SILVER STANDING CUP, repoussé with bulbs and chased with scrolls, supported by a female figure of Harvest. 17th Century.

1371 SILVER CUP, embossed and chased. 17th Century.

1372 SILVER CUP, embossed and chased. 17th Century.

Contributed by the Mayor and Corporation of Newcastle-on-Tyne.

1373 SILVER GILT MACE, with long stem, repoussé with the rose, harp, thistle, and *fleur de lis* crowned, on the top a large open crown and the arms of James II. Made in 1687.

1374 TWO SMALLER SERJEANTS' MACES, of similar form.

1375 SWORD OF STATE, with silver gilt mounts, apparently of the 14th Century, the sheath of the time of Charles II.

1376 SWORD OF STATE, silver gilt, on the pommel a figure of Justice and a ship. Temp, Charles II.

1377 BADGE, in iron, repoussé and coloured, with the arms of Newcastle and date of incorporation, A.D. 1100.

1378 SILVER GILT CUP AND COVER, chased in relief with terminal figures and fruit, surmounted by a statuette of Bacchus, resting on four satyrs; the handles in form of Bacchantes holding shells. English, 1731.

No.

1379 Silver Ewer, helmet shaped, presented by Sir Gilbert Gerrard to the town of Newcastle, 1681.

1380 The Circular Salver to correspond, with inscription engraved with the arms of Newcastle.

1381 The Collingwood Snuff Box, made from the transom of the Royal Sovereign, enclosing a lock of Lord Collingwood's hair. Presented to the Corporation by Admiral Thomas.

Contributed by Messrs. Hunt & Roskell.

1382 Persian Silver Enamelled Cup, with two handles, ornamented all over with flowers.

1383 Italian Silver Gilt Chalice, ornamented with foliated ornaments, on the foot an inscription and date, 1419, filled in with enamel.

1384 Italian Silver Gilt Chalice, enamelled. Early 16th Century.

1385 Silver Ewer, of fine form, designed by Flaxman; the handle in form of a satyr, round the body festoons of vine leaves and grapes. English—1807.

1386 Square Silver Plaque, repoussé with the Resurrection of Our Saviour finely designed. On a tankard are the initials P.V., 1605.

1387 Oblong Round Topped Silver Plaque, repoussé in high relief, with the Resurrection. 17th Century.

1388 Circular Silver Plaque, with numerous figures, in high relief, of women carrying baskets of fruit, a King seated on his throne in the background.

Contributed by C. Winn, Esq.

1389 Silver Gilt Dish, sunk centre, inscribed, "The dishes of the Arch Duke, gotten at the Battle of Newporte;" and "Taken by the Lord Viscount Wimbaldon in the year 1600." English—1616.

1390 Ebony Triptych, with three silver repoussé plaques; in the centre the Annunciation, and on each side St. Sebastian and St. Michael.

Contributed by Jacob Brett, Esq.

1391 A Silver Mustard Pot, chased in relief, with a frieze of amorini and a medallion of a female head on the lid.

Contributed by T. G. Parry, Esq.

1392 Elegant Silver Gilt Cup and Cover, of embossed pine apple shape, with appliqué silver flowers on the stem and cover. 17th Century.

1393 Circular Reliquary, with a plaque of silver niello on each side of the Virgin and Child and an angel. 16th Century.

Contributed by Messrs. Phillips Brothers.

1394 Silver Repoussé Plaque, the Entombment.

1395 Silver Plaque, repoussé with the figure of a pedlar vending his wares.

Contributed by A. Barker, Esq.

1396 Silver Gilt Monstrance, formed of Gothic pinnacles and abutments, at top the Virgin and Child under a canopy with blue enamel rosettes. 15th Century.

Contributed by the Rev. T. Staniforth.

1397 A Complete Set of Twelve Apostles' Spoons, of English make of the year 1519. (Bernal Coll.)

1398 Silver Paten, parcel gilt, the head of Our Saviour, within a tressure of six arches. English—1517.

1399 A Collection of Forty-four Apostle and other Spoons, all bearing the English Hall mark in a continuous series from the year 1517 to 1715.

1400 Old English Mottled Stoneware Jug, mounted in silver gilt, with a broad belt round the neck, cover and foot, repoussé and chased with cartouches, flowers, and masks; inscribed, "Y^e^ gyfte of Peter Wadman, Esquier, Anno 1578."

1401 Silver Cup, on long baluster stem, engraved border. English—1597. Inscribed, "Y^e^ gyfte of John Stuart, Anno 1600."

No.

1402 SILVER HANAP, spirally fluted on the lower part, corded pattern above with impressed quartrefoils and acorns. English—1714.

1403 SILVER TYG OR TANKARD, with three handles, beaded ornaments on the handles and foot. English—1718.

Contributed by Farquhar Matheson, Esq.

1404 SILVER PARCEL GILT CUP AND COVER, repoussé with scrolls and medallions of Roman Emperors, surmounted by a statuette of Hebe. 17th Century.

1405 SILVER GILT PINE APPLE CUP AND COVER, repoussé with scrolls and cherubs in high relief, surmounted by a warrior. Augsburg—17th Century.

1406 SILVER PARCEL GILT TANKARD, with engraved panels of coats of arms. German—17th Century.

1407 PAIR OF SILVER GILT SALTCELLARS, pierced scrolls at the angles and four medallions repoussé with figures of the seasons.

1408 SILVER GILT TANKARD, of pyramidal form, chased with strap work and masks; three centre panels engraved with arabesques, crystal boss on the cover. 16th Century.

1409 SILVER GILT GIRDLE, ornamented with raised leaves and niello. Russian work.

1410 SILVER GILT TAZZA, elaborately chased and enamelled in colours, with arabesques, cherubs' heads, masks, &c., resting on four terminal helmeted figures, the plateau, knop and foot formed of plaques of crystal.

1411 LARGE SILVER GILT FLAGON, repoussé with fruit, terminal figures and scrolls; in the centre is represented the story of William Tell, surmounted by a crouching female figure, round the pot illustrations of the four quarters of the globe. Augsburg—17th Century.

1412 SILVER PARCEL GILT CASKET, repoussé at top with lions holding shields, four owls on the angles supported by cherubs' heads, bordered with blue enamel. German—17th Century.

Contributed by the Lord Mayor and Corporation of York.

1413 STATE SWORD, 3 ft. 1 in. long, with cross hilt 13½ in. mounted in coloured stones, handle 10 in. long, ending with a cut paste pommel mounted in silver gilt. The blade is inscribed, "Syr Martyn Bowes Knight, born within this Citie of York, and Maior of the Citie of London, 1545. For a remembrance," &c. Crimson velvet scabbard.

1414 TWO SILVER TANKARDS, 10 in. high, each supported on three lions sejant. "The guift of Thomas Bawtrey, late Lord Mayor of this Citty, A.D. 1673."

1415 GOLD STANDING CUP, 8¾ in. high. On the cup the arms of York and of the donor. The gift of Marmaduke Rawdon, A.D. 1673.

1416 A LARGE LOVING CUP, silver gilt, 23 in. high, repoussé with acanthus leaves and scrolls. The gift of John Turner, Recorder of York, 1679.

1417 TWO SILVER COLLARS OF OFFICE, each chain 2 ft. 3 in. long, the links consisting of lions passant and a shield of the City of York.

1418 SILVER TOBACCO BOX, oval, engraved with arms. The gift of Richard Etherington, 1664.

1419 SILVER PUNCH BOWL, date 1699.

Contributed by the Mayor and Corporation of Cambridge.

1420 LARGE SILVER GILT MACE, surmounted by a crown, ornamented with the rose, thistle, and harp, the arms of Cambridge, and A.R. crowned. Presented in 1710.

1421 THREE SMALLER MACES, similarly ornamented with the initials G.R. Presented in 1724.

Contributed by the Mayor and Corporation of Scarborough.

1422 LARGE SILVER GILT MACE, the stem engraved with scrolls, cup-shaped end, surmounted by an open crown, repoussé with the rose, lis, harp, and thistle, and the letters E.R.; inscribed, "Uno avulso non deficit alter aureus." The gift of Sir T. Hoby in 1636.

No.

1423 SMALL SILVER SERJEANTS' MACE, with moveable plate engraved with arms of Charles I. on one side, and of the Commonwealth on the other.

1424 SMALL SILVER SERJEANTS' MACE, with the arms of Charles II. Dated 1671.

1425 SILVER BADGE, worn by the Serjeant-at-Mace, with arms of Scarborough.

Contributed by Sir Lionel Pilkington, Bart.

1426 SILVER TWO-HANDLED CUP AND COVER, with appliqué chasings of fruit and flowers, pierced, on gilt ground. 17th Century.

Contributed by Clare College, Cambridge.

1427 SILVER FILIGREE TANKARD, called the Poison Cup. Presented by Dr. Butler. 16th Century.

1428 SILVER GILT CUP, in form of a falcon. German. 16th Century.

Contributed by the Earl of Chesterfield.

1429 LARGE SILVER FOUNTAIN, the cover surmounted by a castle. English manufacture. Weight, 2,462 ounces.

1430 A SILVER CISTERN, to correspond. Weight, 1,084 ounces.

Contributed by the Mayor and Corporation of Richmond, Yorkshire.

1431 SILVER GILT MACE, cup-shaped end with high crown, appliqué with the St. George's Cross, the harp, and open rose and crown (the crest of the town), with terminal figures between; on the top the arms of Charles II. and date—1660.

1432 LARGE SILVER GILT MACE, cup-shaped, surmounted by a high crown, repoussé with crowned emblems of England, Scotland, and Ireland, and the initials of George I. The gift of the Hon. Henry Mordaunt and Thomas Yorke, in 1714. English—1699.

1433 SMALL SILVER MACE, the handle ornamented with three projecting scrolls, of dragons, of the end of the 16th Century; flat top, engraved with a later shield of the arms of Charles II.

1434 THE CROWN BOWL of Silver, repoussé with scrolls, leaves, &c., two swing handles with moveable escalloped corona fitting on to the top. English—1699. The gift of Cuth. Readshawe in 1754.

1435 SILVER DRINKING CUP, plain bowl, with three detached scrolls on the stem, and ovolo border round the foot. English—1595. Presented by Mr. Robert Willance in 1606.

1436 SILVER GILT SALTCELLAR, cylindrical, engraved with scrolls, ovolo borders at top and bottom. English—1590. Presented by Mr. Cotterell in 1595.

1437 OLD ENGLISH SILVER PEG TANKARD, engraved with scrolls, flowers, and terminal figures, resting on three pomegranates, inscribed, "Hoc gratitudinis suæ tesseram dedit Willielmus Wetwang, armijer Primus Maior hujus Burg Richmondiæ; creatus May 23, anno 1668."

1438 THE COMMON SEAL of the Burgesses of Richmond, in silver; made on the renewal of the Charter by Henry VI., in 1440. In the centre the Almighty holding a crucifix, on one side a shield of the Arms of England, on the other those of the Earls of Richmond. Gothic legend.

1439 THE COMMON SEAL of the Borough of Richmond, in silver, of oval form. Queen Elizabeth; above is the crest of the town, an open rose, crowned, which may be removed by means of a pin for use on documents of minor importance. With legend.

Contributed by the Revd. T. H. Stokoe, M.A.

1440 THE SCHOOL SEAL, of silver, of oval form; in the centre a pilgrim, with the Royal Arms of Elizabeth. Used from the foundation of the Richmond Grammar School in her reign. With legend.

Contributed by the Wax Chandlers' Company.

1441 LARGE LOVING CUP AND COVER, of silver, engraved all over with subjects relating to the manufacture of wax. The gift of Richard Normansell. English —1563.

1442 A MASSIVE SILVER SPOON, parcel-gilt, inscribed "Will Colburne, 1653."

1443 SILVER HEAD OF THE BEADLE'S STAFF on a beehive, having the arms of the Company.

No.

Contributed by the Painters' Company.

1444 THE CAMDEN CUP, 1622. The gift of the historian, Wm. Camden, Clarencieux King of Arms.

Contributed by S. A. R. Le Duc d'Aumale.

1445 SILVER-GILT MONSTRANCE, elaborately worked Gothic pinnacles, abutments and tracery, circular box for the wafer, surmounted by a crucifix. Formerly belonging to the Archbishop of Braga, Portugal. 15th Century.

Contributed by J. P. Dexter, Esq.

1446 SILVER CUP, engraved with scrolls, baluster stem. English—1593.

1447 A CUP, resting on three scrolls, engraved with repoussé cartouches and flowers on the foot. English—1594.

1448 SILVER STANDING CUP, inscribed, "The gift of Christopher Pym upon his admission to the place of clerke of this Company" (Blacksmiths'). On the front are the arms of the Company supported by Vulcan, inscribed,—

"By hammer and hand
All arts do stand."

English—1653.

1449 SILVER HELMET-SHAPED EWER, handle in form of a female bust. English 1727.

1450 SILVER TWO-HANDLED CUP AND COVER, engraved with Chinese figures, surmounted by a clustered leaf boss. English—1682.

1451 SILVER-GILT CHALICE, plain, with ovolo border on foot. English—1566.

1452 SILVER-GILT STANDING CUP AND COVER, repoussé with scrolls and flowers, cherubs, &c., surmounted by a female holding a shield.

Contributed by Miss Durant.

1453 CASE CONTAINING SIX MEDALLIONS, IN ELECTRO GOLD, OF THE ROYAL FAMILY OF ENGLAND, executed by Miss Durant.

1454 SILVER MEDALLION OF THE PRINCE AND PRINCESS LOUIS OF HESSE. Busts face to face in high relief. The bust of the former is modelled by H.R.H. the Princess Louisa, and is *exhibited by the express permission of Her Majesty.* Executed by Miss Durant.

Contributed by Queen's College, Oxford.

1455 WASSAIL HORN; the cup is formed of a buffalo's horn, encircled by two bands of silver gilt, on which are repeated the word "Wacceyl" in Gothic characters. It rests on birds' claws. The cover is surmounted by an eagle. English work of the end of the 14th Century.

1456 SILVER TRUMPET, repoussé with Cherubs' heads, foliage and fruit. Given by Joseph Williamson in 1666. With silver chain.

1457 COCOA NUT CUP, mounted in gold. Presented to the college by Provost Bost.

Contributed by Christ Church, Oxford.

1458 A SILVER-GILT CUP AND COVER, with two handles.

Contributed by Oriel College, Oxford.

1459 MAZER BOWL, mounted in silver gilt; on the band is a Latin inscription in Gothic characters, commencing—"Vir racione bibas," &c. Within the bowl is a silver boss, enamelled with the rose and thistle. 15th Century.

1460 COCOA NUT CUP, silver mounted; the foot is crested with a pierced Gothic foliated ornament. The gift of Bishop Carpenter, in 1470.

1461 SILVER-GILT CUP AND COVER, of hexagonal escalloped form, diapered with the Gothic letter E, the cover surmounted by an orb and cross, round the base of the cup is a pierced cresting. 15th Century.

Contributed by All Souls College, Oxford.

1462 SILVER-GILT COVER OF A NAVICULA, decorated with cloisonné and champ levé enamels in brilliant colours, of extremely fine work, with escutcheons of arms of France and Navarre, &c. 14th Century.

1463 MAZER BOWL, mounted in silver gilt; in the centre is a quadrangular ornament, probably for the setting of a jewel. 15th Century.

No.

1464 MAZER BOWL, mounted in silver gilt; in the centre is a projecting ornament set with a ruby. 15th Century.

1465 SALT, formed of a crystal, silver gilt, borne on the head of a figure of a huntsman; round the base is a battlement and eight circular turrets. The cover surmounted by an artichoke. Given by Henry Chichele, Archbishop of Canterbury, the founder.

Contributed by Miss Foster.

1466 SILVER DRINKING CUP, in form of a woman holding a cup over her head.

Contributed by Elliott Carrett, Esq.

1467 TWO SILVER-GILT SALVERS, oval, repoussé in the centre with noble shepherd and shepherdess, fruit on the borders. English work—1821.

1468 SIX SILVER-GILT FRUIT DISHES, circular, repoussé with pomegranates. English—Circa 1720.

Contributed by G. W. Quallett, Esq.

1469 TWO SILVER TANKARDS AND COVERS. English—Circa 1660.

Contributed by the Aldermen and Common Council of the Tower Ward.

1470 SILVER MACE, plain cylindrical staff, surmounted by a representation of the White Tower of London, each of the two towers has a vane inscribed C. R. surmounted by a gilt crown; on the sides are engraved the Royal Arms, the City Arms, the figure of Justice, and the name of the foreman of the Ward in 1671.

Contributed by W. Boore, Esq.

1471 SILVER SALT, cylindrical, with ovolo border, on three claws and ball feet; with double tier salts supported by scrolls and dome, surmounted by a quadrangular pinnacle. Old English, of the year 1591.

1472 SILVER GILT SPICE BOX, in three compartments, chased with strap work and escutcheons. Old English make of 1600.

1473 SILVER MILK POT, in the style of Van Vianen, in form of a shell, snake handle, resting on a dragon. English make of 1727.

1474 PAIR OF LARGE SILVER CANDLESTICKS. Augsburg—17th Century.

Contributed by the Rev. Walter Sneyd.

1475 RHINOCEROS HORN CUP, carved with flowers and leaves of Chinese work, silver rim, and foot of English mounting, inscribed "Ellane Butler, Countess of Ormond and Ossorie, 1628."

1476 SMALL LEATHER JACK, silver-mounted rim. Early 17th Century.

1477 BUFFALO HORN, the wide mouth mounted in gilt metal, broad band, with Gothic inscription, Swedish or Norwegian, of the 14th century; the horn is partially carved with a sort of arrow ornament. A recent metal belt is placed round to strengthen it.

Contributed by Robert Napier, Esq.

1478 RHINOCEROS HIDE CASKET, mounted with a deep silver border of open work rosettes, applique leaves laid on at the corners and lock.

1479 OLD ENGLISH BLACK JACK OR LEATHER TANKARD, lined with silver; in front is a medallion in silver, engraved with a man-of-war, inscribed "Royal George," used at the Officers' mess.

Contributed by Lord Ribblesdale.

1480 DRINKING CUP, made of the horn of the wild ox of Gisburne Park (now extinct); mounted with three silver-gilt bands inscribed with Gothic characters, with latin mottoes, resting on three human legs. On the smaller end a head of Bacchus.

Contributed by Rev. Thomas Hugo, F.S.A.

1481 SILVER-GILT CHALICE. 16th Century. (Bernal Coll.)

1482 SILVER-GILT CHALICE. Flemish—16th Century.

1483 SILVER-GILT CHALICE. Italian—17th Century.

1484 SILVER-GILT CHALICE. Italian—16th Century.

1485 A GILT PAX. with the representation of the Adoration of the Three Kings, ...bourhood of Glastonbury.

No.	
	Contributed by J. Malcolm, Esq.
1486	SILVER-GILT NEF, in form of a galley with twelve rowers, soldiers, sailors, and musicians. At the stern are four nobles seated at a table; it has a mast, sail, and lantern at the poop; resting on a chased stem and foot. 16th Century. Formerly belonging to the Knights of Malta.
1487	SILVER PLAQUE, of beautiful chased repoussé work; subject, "Peter the Martyr," after the well-known picture recently destroyed by fire. 17th Century.
	Contributed by Henry Durlacher, Esq.
1488	SILVER-GILT CHALICE, ornamented with translucent medallions of Apostles and Saints. Around the stem is inscribed the maker's signature, "Andreas Arditi de Florentia me fecit." 15th Century.
1489	SILVER WORKBOX, with pierced and engraved plaques of flowers; inside are medallions of Charles I. and Henrietta Maria. English work—circa 1660.
	Contributed by the Ashmolean Museum.
1490	A SILVER-GILT TANKARD, repoussé with strap-work flowers, masks, and other renaissance ornaments. English manufacture of the year 1574.
	Contributed by the Duke of Manchester.
1492	SILVER-GILT CUP AND FLAT COVER, with the arms of William III., and "W. R." repeated on the cover. Date, 1697.
1493	PAIR OF SILVER-GILT EWERS AND SALVERS of octagonal form, repoussé with arabesques and projecting heads. The salvers have raised medallions enriched with foliage, &c. Augsburg—17th Century.
1494	PAIR OF LARGE PRICKET CANDLESTICKS, on tripod, scroll feet, decorated with cherubs and repoussé festoons, the centres in form of a vase with baluster stems and projecting heads, with the arms of William III. Date, 1697.
	Contributed by T. G. Parry, Esq.
1495	OVAL SILVER MEDAL OF GEORGE PFINZING, and on the reverse his wife, in high relief. German—16th Century.
1496	SILVER-GILT MEDAL OF THE EMPEROR MAXIMILIAN, 1518, portrait bust in high relief. Reverse, an eagle. 16th Century.
1497	SILVER MEDAL: obv., the Crucifixion; rev., Adam and Eve in Paradise. Signed, H. R., 1536.
1498	GILT OVAL MEDAL OF BARTHOLOMEW VIATIS, æt. 75. Anno 1613. Reverse, arms. German work.
1499	SILVER CIRCULAR MEDALLET, beautifully executed in relief, with the Virgin seated; diapered ground, gilt filigree border. 13th Century.
	Contributed by Dr. Heaton.
1500	SILVER GILT PINE APPLE CUP, surmounted by a warrior.
1501	SILVER FILIGREE RELIQUARY, in form of a spire.
	Contributed by Christ's College, Cambridge.
1502	SILVER GILT CUP AND COVER, called the Foundress' Cup. 15th Century.
1503	SILVER GILT CUP AND COVER, in form of a rose, given by the Countess of Richmond. 1507.
1504	PAIR OF SILVER GILT SALTS, hour-glass shape. English. 1507.
1505	SILVER GILT SALTCELLAR. English. 1487.
1506	SIX SILVER GILT APOSTLE SPOONS. 16th Century.
1507	SILVER GILT CUP AND COVER. English. 1540.
1508	PAIR OF SILVER GILT TAZZA, baluster stems, punched with dots. English. 16th Century.
	Contributed by A. Joseph, Esq.
1509	A DRINKING CUP, in form of a man in armour of the time of Cromwell.
	Contributed by J. J. Lewis, Esq.
1510	SILVER REPOUSSÉ DISH. Chiron and Achilles.

No.

Contributed by the Mayor and Corporation of Ripon.

1511 THE WAKEMAN'S HORN OF RIPON, made of buffalo horn, covered with blue velvet: it has five silver bands, apparently of the beginning of the 16th Century, suspended by three loops and chains to a belt of blue velvet, upon which are fastened a number of silver badges of the Vigilarii, or Wakemen and Mayors, from the year 1526: some of these are in the form of a horse shoe, pair of shears, an axe, stag, tun, cross, &c. From a chain in the centre are suspended a silver spur and a crossbow.

1512 GOLD CHAIN OF OFFICE, with enamelled badges similar to the Ripon horn and belt: presented in 1859 to the Mayor of Ripon.

Contributed by the Mayor and Corporation of Preston.

1513 LARGE SILVER GILT MACE, of the time of Anne, repoussé with royal arms, &c.

1514 TWO SILVER SERGEANTS' MACES, of the time of George I.

Contributed by James Kitson, Esq.

1515 SILVER GILT AND ENAMELLED TROWEL, with bosses of amethysts and topaz, crystal pomel, presented on laying the first stone of the New Infirmary, Leeds, 29th March, 1864, to the contributor, and

1516 A MALLET, with ivory handle, used on the same occasion.

Contributed by Brinsley Marlay, Esq.

1517 SILVER GILT TANKARD, repoussé in bold relief, with a fawn and hounds, on the cover a fox. English Hall mark of 1716.

1518 SILVER GILT PLATEAU, repoussé with shepherd and shepherdess, and dog. English work. 18th Century.

Contributed by the Mayor and Corporation of Leeds.

1519 LARGE SILVER GILT MACE, with long stem engraved with scrolls, repoussé with rose, harp, and thistle; cup-shaped end, surmounted by an open crown, inscribed W. M. R. R.—William and Mary, Rex Regina.

SECTION O.

ARMS AND ARMOUR.

Contributed by Robert Napier, Esq.

1520 A VERY SMALL CROSS BOW, the stock of ebony, mounted in silver. A scutcheon of arms indicates that it belonged to a member of the Medici family.

1521 SHORT HUNTING SWORD, the grip and cross guard in chiselled steel, the grip representing a figure of Hercules clad in the lion's skin, the cross guard of two dragons. Italian—17th Century.

1522 CHISELLED STEEL SWORD POMMEL; a man's head with beard, frilled ruff and flat cap. Spanish—16th Century.

1523 CHISELLED STEEL SWORD POMMEL, with masks, cartouches, amorini, &c. 16th Century.

1524 STEEL POMMEL with battle subject. 17th Century.

1525 STEEL POMMEL, a helmeted head damascened with silver. 17th Century.

1526 CHISELLED STEEL HILT OF A HUNTING SWORD, the grip in form of a lion rampant. 17th Century.

1527 CHISELLED STEEL HILT OF A SWORD, decorated with acanthus leaves and dragon's head pommel. Italian—17th Century.

1528 CHISELLED STEEL WINDER for a wheel lock rifle, ornamented with foliage. A fine specimen of German work. 17th Century.

1529 STEEL STILETTO, triangular blade, finely chiselled scroll work grip and hilt. Italian—17th Century.

1530 STEEL STILETTO, the grip chiselled with a monkey and ornaments. 17th Century.

1531 STEEL STILETTO, the grip elaborately chiselled with amorini slaying a dragon, steel sheath chased with scroll foliage and figures. Italian—17th Century.

No.

1532 STILETTO AND PISTOL COMBINED, the hilt and lock elaborately chiselled with foliage, the barrel also beautifully chased. A beautiful specimen of Italian armourers' work of the 17th Century.

1533 LOCK OF A RIFLE, chiselled and perforated steel work in foliage, &c. German—17th Century.

1534 LARGE LOCK FOR A DOUBLE-BARRELLED RIFLE, chiselled and perforated with foliage. German—17th Century.

1535 FINE STEEL-MOUNTED PISTOL, the barrel by Lazarino Cominazzo and mounts by Andrea Medicina. 17th Century.

1536 ITALIAN HOLSTER PISTOL with elaborately chiselled lock. 17th Century.

1537 A STEEL PISTOL, chiselled with raised foliage and engraved, the barrel signed by Pietro Palin, the lock by Pietro Fiorentin. Very fine work of the 17th Century.

1538 PAIR OF PISTOLS with elaborately chased steel mounts.

1539 PAIR OF PISTOLS with ivory mounts in form of a helmeted head pommel, the lock signed L. Van Mersen à Maestricht.

1540 AN OLD ALBANIAN PISTOL, mounted with bands of nielloed silver, ivory pommel, and gold damascened lock.

1541 SHORT HUNTING SWORD with chiselled steel hilt, ornamented with lions, dragons, and other animals, the pommel a lion's head. Italian—17th Century.

1542 FINE OLD ITALIAN FOWLING PIECE, the lock signed Pietro Manani in Brescia, walnut stock carved with the death of Adonis and flowers, the barrel by Lazarino Cominazzo.

1543 BEAUTIFUL LONG INDIAN FLINT LOCK GUN, the stock and other portions ornamented with elaborately chiselled steel floriated work.

1544 VERY FINE SPANISH RAPIER with chased and pierced steel cup-hilt, twisted cross piece and guard; Toledo blade. 17th Century.

1545 VERY FINE SPANISH RAPIER, with chased and pierced hilt. 17th Century.

Contributed by the Tower Armoury.

1546 FIVE SETS OF PIKEMEN, in armour.

1547 FIGURE OF A LANCIER, early part of 17th Century, with bayonet, helmet, &c.

1548 MORION, combed, second half of 16th Century.

1549 PLAIN HELMET, with two-part vizors, and spring door on right side.

1550 STEEL CHAMFREIN, of the middle of 16th Century.

1551 HALBERT, of pierced work. 17th Century.

1552 MACE, head of steel, handle richly chased with scroll work.

Contributed by W. H. Forman, Esq.

1553 CAP-À-PIE SUIT OF ARMOUR, embossed with the crest of the Visconti family on the breastplate and shield, and on the top of the helmet, of a dragon swallowing a man; lions' heads on the genouillieres; square steel toes; complete. Date about 1520.

1554 MORION, richly damascened with gold on repoussé iron, with oval medallions on the sides of classical subjects. 16th Century.

1555 A PAIR OF STIRRUPS, of iron, plated with silver, parcel gilt, the sides are semi-circular, connected at the bottom by a flat piece for the foot, and a bar over the top with a loop; on each side is inserted a plate of silver, fastened by silver rivets, ornamented with an exquisite border of translucent cloisonné enamel, in gold, divided into compartments, the spaces being filled in with plates of fine niello work of rich foliated arabesques. Italian—1500.

1556 PAIR OF CURIOUS IRON SPURS, engraved all over, with a cluster of five large wheel rowels, each having eight smaller revolving rowels on the points. Spanish—17th Century.

1557 PAIR OF SILVER SPURS, engraved with knights on horseback and large rowel, the inside engraved with Latin inscriptions. 17th Century.

1558 ONE LARGE IRON SPUR, with rowel. 17th Century.

1559 CIRCULAR POWDER FLASK, of boxwood, carved in high relief, with Venu and Cupid. 16th Century.

No.

Contributed by Messrs. Hunt & Roskell.

1560 GUN: the stock inlaid with silver wire scrolls, and engraved silver plates of Fame, Diana, and hunting subjects; the barrel is entirely covered with minute chasings of military subjects, on gold ground. Date, 1756. German work.

Contributed by C. Winn, Esq.

1561 DOUBLE FLINT-LOCK GUN, in case: the stock carved with a ram's head and chased silver mounts, an eagle carrying a hare; the barrels and lock inlaid with gold; and maker's name—Le Page, Paris, 1807. Said to have belonged to Napoleon I.

Contributed by J. B. Stanhope, Esq., M.P.

1562 INLAID IVORY MATCHLOCK GUN.

Contributed by HER MAJESTY THE QUEEN.

1563 THE "CELLINI" SHIELD. A circular iron shield in repoussé work, of slightly convex form. From the centre springs an ornamental boss, terminating in a spike. Most of the details are richly damascened in gold and silver, with minute patterns of arabesque scroll-work and imbrications. The surface is divided by male and female terminal figures into four compartments, each containing a subject illustrative of the life of Julius Cæsar, executed in relief, the armour and accessories being damascened with gold in the most elaborate manner; above and below these panels are bands of oval cartouches, containing scroll-work, connected by square links with exquisite smaller guilloche and fret borders, all richly damascened.

1564 SWORD, said to have belonged to John Hampden. The guard, handle, and pommel are beautifully chiselled in steel, with scenes from the life of King David. The cross hilt terminates in figures of Fame and Time, and other parts are chiselled with satyrs, nude figures, therms, and foliage of most minute and exquisite design.

1565 THE SWORD OF KING CHARLES I., entirely covered with gold damascened work of emblems, Latin sentences, mottoes, and ornamentation; one of the inscriptions has the date 1619. The pommel is of open scroll-work, and the guard is chased with trophies of arms and foliage.

SECTION P.

GLASS.

Contributed by W. Edkins, Esq.

BRISTOL GLASS. A peculiar kind of white opaque glass enamelled in colours was made by Messrs. Little and Longman, and their successors Vigor and Stevens, at Redclyffe Backs; the principal enameller was Michael Edkins, the grandfather of the contributor. The accounts in the ledger from 1762 to 1787 are preserved.

1571 BEAKER, of opaque white glass, painted with birds and insects, in colours, and bouquets of flowers.

1572 SQUARE TEA CANISTER, of opaque white glass, enamelled with flowers and birds, the cover of enamelled copper.

1573 TWO SMALL OPAQUE WHITE BOTTLES, long necks, enamelled with Chinese figures.

1574 OVAL GLASS BOTTLE, opaque white, painted with insects, &c.

NOTE.—There was another Manufactory of Glass at Bristol, carried on where the Phœnix Glass Works now stand. The glass was colourless, with canes of coloured threads spirally twisted, enclosed in the stems of vessels, in imitation of the Venetian and German. 17th and 18th Century.

1575 A SPECIMEN OF PATTERN CANES, of coloured glass threads fused in colourless glass, with twisted handle, mounted in silver with the initials E. C., 1716.

1576 A WINE GLASS, with coloured spiral canes of glass inserted in the stem, white, blue, and red threads.

Contributed by Henry F. Holt, Esq.

1577 ROMAN MOSAIC OF LANDSCAPE AND RUINS; of fine modern work.

1578 ROMAN MOSAIC OF A BOY SEATED UNDER A TREE; of fine modern work.

No.

1579 ROMAN MOSAIC OF A DUCK AND DUCKLINGS; of fine modern work.

1580 TASSIE'S MEDALLION PORTRAITS, in arsenicated glass:—Major McAllister (1795)—Anne Elizabeth, Countess of Aldborough (1786)—Col. Laurie (1795)—Admiral Keppel—Admiral Lord Viscount Duncan (1793)—King George III.—Xenophon.

Contributed by C. W. Wilshere, Esq.

THE "RECUPERO" COLLECTION, consisting of Eleven Specimens of Early Christian Glass, found in the cemeteries of the primitive Christians, near Rome. They consist of circular medallions, which have originally formed the bases of paterae or bowls, and being double folds of glass, have been preserved, while the more fragile sides of the vessels have perished. They are ornamented with figures animals, &c., cut out in gold leaf, the outlines of features and draperies being etched with a steel point, and in some instances filled in with a red background. They are figured and described in "Vetri ornati di figure in oro," by Garucci. The date of these extremely rare and interesting objects may be fixed at about the commencement of the 4th Century.

1582 PORTION OF A GLASS PATERA, representing in the centre the busts of St. Peter and St. Paul, between them the sacred monogram, surrounded by six compartments of scriptural subjects, and round the border an imperfect legend beginning "Dignitas amicorum," &c. Three of the subjects are perfect, the rest wanting.

1583 GLASS PATERA; in the centre the busts of a man and his wife; above is written "Pie zeses" (May you live happily); around is a series of scriptural subjects.

1585 THE CENTRE OF A GLASS PATERA, representing Christ seated on a throne surrounded by Apostles and martyrs; inscribed above Cristus, Paulus, Petrus, and below Timoteus, Justus, Simon, Florus; the names of others, and a portion of the subject, are deficient.

1586 THE HALF OF A PATERA, with a bust of Christ in the centre and three saints, inscribed Petrus, Lucas, Justus.

1587 THE CENTRE OF A PATERA, representing two youthful figures in the tunic and pallium, with a column between them supporting a tablet inscribed, "Genesius, Lucas," in a square border.

1588 THE CENTRE OF A PATERA, the subject divided into two compartments, each with two busts: in the upper Peter and Paul, in the lower Julius and Justus; in a square border.

1589 THE CENTRE OF A PATERA, representing a priest in prayer vested in alb, chasuble, and stole, on his right a veiled throne surmounted by the sacred monogram, and on his left a female, also in prayer; round the border an imperfect legend, "Dignitas amic" (*sic.*)

1590 THE CENTRE OF A PATERA, with two male busts, bare headed, face to face, clad in tunic and pallium, and the names Ursus and Dion; in a circular border.

1591 THE BASE OF A GLASS CUP, with circular medallion of Hercules overcoming the Arcadian Stag; behind in the field, his club.

1592 THE BASE OF A GLASS CUP; in an octagonal border is the head of a leopard with open jaws.

1593 FRAGMENT OF GLASS, representing four fish swimming, and above, the lower part of a man, perhaps the "Miraculous Draught."

1594 FRAGMENT OF GLASS, with a slight sketch of some uncertain object, and a portion of the sentence, "Dignitas amicorum," &c.

Contributed by Robert Napier, Esq.

1595 VENETIAN FROSTED GLASS, barrel mug, with white bands

1596 CURIOUS VENETIAN GLASS, the bowl in form of a double scallop shell, with a circular flat disc above, placed upright, having blue wings.

1597 VENETIAN GLASS VESSEL, in form of a lobster, with six blue claws and short blue stem.

1598 A CURIOUS VENETIAN GLASS, in form of a chimera.

1599 VENETIAN GLASS: large bowl, with twisted stem, a flower in the centre.

1600 TALL VENETIAN GLASS, with syphon inside the bowl; the boss of the stem has three spikes, with blue glass ornaments between.

No.

1601 TALL VENETIAN GLASS, ornamented; twisted stem.

1602 VENETIAN TAZZA, on an elegant ornamental stem, with yellow lines and two flowers, red and white.

1603 LARGE VENETIAN FROSTED BOWL, with handle, blue line on rim.

1604 OVAL AMBER CUP mounted in gilt metal, circa 1600.

1605 A VITRO DI TRINA DISH.

1606 A VITRO DI TRINA TALL GOBLET AND COVER.

1607 A VITRO DI TRINA ELEGANT VASE AND COVER, two handles.

1608 A VITRO DI TRINA TALL GOBLET, with embossed surface.

1609 A VITRO DI TRINA VASE, in form of a lion, on silver chased foot.

1610 A VITRO DI TRINA ELEGANT LOW TAZZA.

1611 A LAPIS COLOUR GLOBULAR BOTTLE, with silver figure on the top.

1612 SMALL BOCALE, with upright stripes, wave, and cross.

1613 A SCHMELTZ BOWL.

1614 A SCHMELTZ GLOBULAR GLASS, on shaped foot.

1615 MILLEFIORI FLUTED TUMBLER, flat form.

1616 TALL FLUTED FLAT PILGRIM'S BOTTLE, coloured to imitate tortoiseshe

1617 DARK BLUE PLATE, white scroll border and ornaments.

1618 TALL VASE, of elegant form (handle wanting), oviform, with broad indented lip, ornamented with enamel scrolls and devices in light green, blue, and w —in imitation of Persian design.

1619 VASE AND COVER, representing an owl, the head and wings blue, with inscription and date, 1605.

1620 BOTTLE, with long neck, thread stripes, and a line of red on the rim.

1621 TALL BELL-SHAPED GOBLET, with moulded diamond pattern.

1622 OPAQUE WHITE FLAT OBLONG BOTTLE, with blue and black stripes, gilt mounting, and stopper.

1623 LARGE GERMAN BOCALE, with double eagle and coats of arms in coloured enamel.

1624 GERMAN TUMBLER, with medallions, coronet and cipher, on red ground inlaid, a small border of flowers on the top.

1625 A HOCK GLASS, with landscapes, shipping, &c., finely pencilled in Indian ink.

1626 GERMAN GOBLET AND COVER, engraved in panels, trophies, &c.

1627 GERMAN GOBLET, richly engraved, octagonal form.

1628 TALL GERMAN GLASS AND COVER, the bowl etched with ornaments.

1629 TALL GERMAN GLASS AND COVER, finely engraved.

1630 LARGE AND FINELY-ENGRAVED GERMAN TUMBLER, with royal portraits.

1631 TALL GERMAN BOCALE, with diagonal stripes of latticinio.

1632 TALL GERMAN EWER, with alternate white and red stripes on the body, ornamental handle, blue line on the spout.

Contributed by J. Rainey, Esq.

1633 PAIR OF ROMAN MOSAICS, elaborately and minutely stippled, representing the interior of St. Paul's Church at Rome before and after its demolition by fire. Signed D. Capoani.

Contributed by Dr. Heaton.

1634 MOSAIC PLAQUE of coloured glass tesseræ; subject—Visiting the Sick, by Salviati of Venice. Presented to the Chapel by the contributor.

Contributed by J. B. Stanhope, Esq., M. P.

1635 TW[illegible]ES, mounted in silver gilt, chased with masks and scrolls, German—17th Century.

No.

Contributed by Farquhar Matheson, Esq.

1636 PAIR OF RUBY GLASS PILGRIMS' BOTTLES, mounted in silver gilt, pierced scrolls, medallions in centre of marine deities; the stoppers in form of warriors.

Contributed by the Rev. Greville J. Chester.

1637 ARABIC GLASS LAMP, with inscription of the 13th Century. From the very ancient Coptic convent of Mar Thaddeo, near Cairo.

Contributed by Signor Radi, of Venice.

1638 TEN SPECIMENS OF MODERN GLASS, in imitation of old Venetian cups of the 16th and 17th Centuries.

Contributed by Dr. Salviati, of Venice.

1639 TWELVE SPECIMENS OF MODERN GLASS, in imitation of old Venetian glass of the 16th and 17th Centuries.

Contributed by Mr. Bryan.

1640 A PAIR OF MEDALLIONS, carved in Whitby jet, with head of Bacchus and a stag.

Contributed by Miss Hartley.

1641 THREE PAINTINGS ON GLASS, figures of boys, Carlo Maratti, with flowers by Mario Dei Fiori.

SECTION Q.

CRYSTAL, AGATE, &c.

Contributed by A. Joseph, Esq.

1649 SQUARE CRYSTAL CASKET, formed of shaped plaques, mounted in gilt metal.

Contributed by Messrs. Hunt & Roskell.

1650 CRYSTAL CUP, carved with scrolls, the foot and stem mounted in silver gilt.

1651 CRYSTAL CASKET, formed of plain plaques, bevelled edges, triangular raised cover, mounted in gold, with black enamelled leaves.

Contributed by Robert Napier, Esq.

1652 LARGE CUP OR OVAL BOAT-SHAPED BOWL, of rock crystal, on tall baluster stem, mounted in silver-gilt and gold, richly enamelled, the handle in form of a dragon, a satyr's mask at the spout, at each side festoons of flowers.

1653 CIRCULAR CRYSTAL PLAQUE, set in gold, elaborately engraved in intaglio, with Apollo and the Muses on Mount Helicon. 16th Century.

Contributed by J. Banks Stanhope, Esq., M.P.

1654 ENGRAVED CRYSTAL DISH, in silver-gilt enamelled border.

1655 PAIR OF CRYSTAL CANDLESTICKS, silver-gilt mounts, with heads and masks in relief.

1656 ENGRAVED CRYSTAL CASKET, barrel-shaped, with silver-gilt and enamel frame.

1657 A BIRD IN ROCK CRYSTAL, mounted in silver-gilt, and enamelled in imitation of precious stones.

1658 CARVED CRYSTAL CIRCULAR CUP, of Indian work, with two handles, silver-gilt stem of Atlas, the foot resting on four statuettes.

1659 CRYSTAL CUP, on square pedestal of smoked topaz colour, silver-gilt mounts.

1660 SET OF FOUR CRYSTAL SPOONS, silver-gilt and enamel shanks, in a case.

1661 ENGRAVED CRYSTAL DISH, with deep enamelled metal border, painted with birds in lake camaieu.

1662 CHASED SILVER-GILT CASKET, set with plaques of rock crystal, four crystal columns, enamelled frames.

1663 ENGRAVED CRYSTAL NEF, decorated in silver-gilt, with a statuette of Neptune under a canopy, set with garnets and turquoises.

No.

1664 ENGRAVED CRYSTAL TAZZA, the stem flanked with crystal wings, silver-gilt dragon handles set with stones.

1665 CARVED CRYSTAL SHELL-SHAPED CUP, with leaves in relief, silver-gilt stem and foot.

Contributed by W. McKay, Esq.

1666 A LARGE OVAL AGATE, painted in oil with "Jupiter and Semele." 17th Century.

Contributed by J. Heywood Hawkins.

1667 AGATE CUP, on gilt enamelled stem.

1668 AGATE CUP, on gilt stem.

1669 AGATE CUP AND COVER, silver gilt mounts.

Contributed by Mrs. Burt.

1670 CRYSTAL STATUETTE OF THE INFANT SAVIOUR, with a gilt nimbus, and a circular gilt and enamelled stand. 16th Century.

SECTION R.

KNIVES, FORKS, AND SPOONS.

Contributed by Robert Napier, Esq.

1672 BOXWOOD SPOON, elaborately carved with cinque-cento designs, &c.

1673 PERSIAN STYLUS, of steel inlaid with silver, open work handle.

1674 KNIFE AND FORK, the handles carved in boxwood, with male and female allegorical figures. Italian—17th Century.

1675 SHEATH OF A KNIFE, of boxwood, carved with numerous scriptural subjects in ova medallions. (Bernal Coll.) Dutch—16th Century.

1676 SHEATH OF A KNIFE, carved in boxwood with scriptural subjects and Dutch inscriptions. 16th Century.

1677 CASE CONTAINING THREE KNIVES AND THREE FORKS, with ivory handles, beautifully carved with wild animals devouring each other. German—Early 17th Century.

1678 BOXWOOD SPOON, richly carved with cinque-cento ornaments, masks, cornucopia and acanthus leaves.

1679 BOXWOOD SPOON, carved with scenes from Christ's Passion and Dutch inscriptions. 17th Century.

1680 BOXWOOD SPOON, carved with grotesque scrolls, heads, &c. Dutch—17th Cent.

1681 BOXWOOD SPOON, carved with scrolls, masks, &c. 17th Century.

1682 ROCK CRYSTAL SPOON, mounted with silver-gilt. 17th Century.

1683 SILVER PARCEL-GILT SPOON, wide bowl and crown-shaped knob with rings. Denmark.

1684 SILVER-GILT SPOON, the bowl engraved with floral scrolls, the end of the stem has a small figure of Bacchus on a barrel, holding a cup and grapes. German—16th Century.

1685 APOSTLE SPOON, maple-wood bowl, silver gilt stem elaborately ornamented with renaissance designs, surmounted by a figure of St. James. 16th Century.

1686 APOSTLE SPOON, similar, with figure of St. John.

1687 KNIFE AND FORK, silver-gilt open work handles ornamented with tulips, flowers, and Cupids, in shagreen case. 17th Century.

1688 PAIR OF BOXWOOD HANDLES for knife and fork, carved with spirited compositions of distorted faces.

1689 PAIR OF IVORY HANDLES of knife and fork, carved with animals fighting. German—17th Century.

1690 IVORY KNIFE HANDLE, exquisitely carved with amorini by Fiammingo.

1691 PAIR [illegible]FE HANDLES, beautifully carved, the summits crowned [illegible]. Flemish—17th Century.

No.	
1692	CARVED IVORY SPOON, the handle surmounted by a statuette of Pomona. Fine work of the 17th Century.
1693	KNIFE, FORK, AND SPOON, carved ivory handles; on the knife a Triton blowing a shell: on the fork and spoon, amorini, scroll work, &c.; in a shagreen case. 17th Century.
1694	LARGE STEEL CARVING FORK, the handle of mother-of-pearl, terminating in an eagle's head. Italian—16th Century.
	Contributed by Messrs. Hunt & Roskell.
1695	KNIFE AND FORK with carved ivory handles of a gentleman and lady in costume of the reign of Charles II.
	Contributed by the Rev. Walter Sneyd.
1696	KNIFE AND FORK, silver handles, finely engraved with the four elements—Early 17th Century, in a shagreen case.
	Contributed by E. Greaves, Esq.
1697	BOXWOOD KNIFE HANDLE, carved with St. Crispin, and on the reverse a cobbler and his wife.
1698	A KNIFE AND FORK with steel handles in form of Negro busts and scrolls, in an elaborately carved boxwood case, mounted in silver. Dated 1552.
1699	A SCRIBE'S KNIFE. Italian—16th Century.
	Contributed by Henry F. Holt, Esq.
1700	THREE PAIRS OF KNIVES AND FORKS.
1701	WOODEN SPOON AND WHISTLE, with chain for suspension at the girdle. Worn by the monks.
1702	IVORY SPOON, the handle carved with male and female figures seated under a tree. Used by the mendicant friars, who were not allowed to use silver.
1703	IVORY "PLANULA," for smoothing vellum—used by illuminators; engraved with hunting scenes. German—16th Century.
1704	CARVED WOOD SPOON, with scrolls, female terminal figures holding shields. Italian—16th Century.
1705	CARVED "POINTER," OR READING STICK, with a boy seated on the handle.
1706	BOXWOOD SPOON, elaborately carved with Scriptural subjects, and German inscriptions. Commencement of 17th Century.
1707	A KNIFE, FORK, PIPE, TINDER BOX, &c., contained in one frame.
1708	ROCK CRYSTAL FORK-SPOON, silver gilt mounting.
1709	SIX CARVED WOOD SPOONS, various.
	Contributed by W. H. Forman, Esq.
1710	KNIFE AND FORK, with carved ivory handles of children with fruit.
1711	KNIFE AND FORK, ivory handles of two children holding drapery over their shoulders. 17th Century.
1712	PAIR OF STEEL SCISSORS, in a sheath, with chased and gilt emblems, musical instruments, birds, arms, &c.
1713	KNIFE AND FORK, with silver handles, figures of Mars and Venus, in a fish-skin case, tipped with silver, which also contains a silver pencil holder. 18th Century.
1714	KNIFE AND FORK, with enamelled scroll handles, open pommels in a fish-skin case, with loops for suspension. 17th Century.
1715	SMALL KNIFE AND FORK, the handles ornamented with enamelled flowers, birds, and portrait of Charles I. and his Queen, in a silk case.
1716	KNIFE AND FORK, with enamelled flower handles. 17th Century.
1717	KNIFE AND CASE, of silver, blue enamel ground, shield of arms, and portraits.
1718	KNIFE AND FORK, with slender silver handles, nielloed flowers. 17th Century.
1719	TWO-PRONGED FORK, with carved ivory handle of a group of three boys and wreaths of flowers. 17th Century.

No.

Contributed by Dr. E. Charlton.

1720 ANCIENT KNIFE AND SHEATH, brass, with copper band and belt. From Romsdel, Norway.

1721 ANCIENT DOUBLE KNIFE SHEATH, in *cuir bouilli*, ornamented brass swivel, and a belt made of early chain armour. 16th Century. From Tellemarken, Norway.

Contributed by E. Hailstone, Esq.

1722 BOXWOOD CASE, carved with Scriptural subjects, and inscription, enclosing knife and fork, with ivory handles of birds.

SECTION S.

WATCHES AND CLOCKS.

Contributed by Lady Otho Fitzgerald.

1727 SILVER WATCH, in form of a duck, the feathers chased. Of the time of Elizabeth.

1728 SILVER WATCH, in form of a bird. 17th Century.

Contributed by J. Rainey, Esq.

1729 MELON-SHAPED WATCH, ornamented with blue enamel and gold stars. Made by Amalric Frères. Gold leaf-shaped key attached. 18th Century.

1730 SMALL GOLD SHIELD-SHAPED WATCH, set round with pearls, on the back an enamelled bouquet of flowers. By Singleton, Paris. 18th Century.

Contributed by Mrs. M. Digby Wyatt.

1731 GOLD WATCH: the ground-work of rubies, and diamond bouquet in the centre. Maker—Isaac Larpent.

1732 GOLD WATCH: painted enamel centre of pastoral figures, border of diamonds. Maker—Lepine, Paris.

1733 ENAMELLED WATCH CASE, blue ground, painted enamel centre of vases and flowers.

1734 SMALL BLUE ENAMELLED WATCH, perforated border; heart-shaped.

Contributed by Messrs. Hunt & Roskell.

1735 GOLD WATCH, ornamented with champ levé translucent enamel flowers.

1736 GOLD ENAMELLED WATCH, painted with battle scenes by Huand, à Genève; in gold piqué case.

1737 GOLD WATCH CASE, painted enamel, the Rape of Europa, after Boucher.

1738 GOLD WATCH CASE, painted with the Holy Family on enamel.

Contributed by A. Barker, Esq.

1739 GILT METAL AUGSBURG CLOCK, square, with columns at the angles, dome top, engraved with scrolls. 16th Century.

1740 GILT METAL AUGSBURG CLOCK, square, with pilasters at the angles, dome top, engraved with scrolls. 16th Century.

Contributed by E. Hailstone, Esq.

1741 SILVER CLOCK-WATCH, pierced and chased, with alarum, &c.; engraved with the arms of the Prince Bishop of Freiburg. 17th Century.

1742 SMALL SILVER WATCH, in form of a skull. 16th Century.

Contributed by Lady Rolle.

1743 SMALL CRYSTAL OCTAGONAL WATCH, gilt mounting. 16th Century. Maker—Conradt Kreizor.

Contributed by H. T. Holt, Esq.

1744 CHASED SILVER WATCH, representing the victory of Joseph I. at Loudon in 1702; and a medal of the same event.

No.

Contributed by C. Winn, Esq.

1745 BRASS CYLINDRICAL CLOCK, 4 in. diameter, working on an inclined plane 2 ft. 6 in. long, the dials on the ends. Dresden, anno 1671; with inscription.

Contributed by J. B. Stanhope, Esq., M.P.

1746 GOLD WATCH, in enamelled case, painted with classical subject and rococo scrolls; in an outer shagreen case. Maker—Joseph Potts Golborne.

Contributed by Robert Napier, Esq.

1747 SMALL WATCH in gold mounted striped onyx case and white enamel dial. Maker—W. Allan, London.

1748 SMALL WATCH with gold mounted onyx case set with diamonds, in an outer tortoiseshell case. Maker—Fd. Vigne, London.

1749 A SMALL WATCH in form of a lute, ornamented with enamel.

1750 GOLD WATCH, china case painted with Watteau subjects. Maker—Jul. Le Roy, Paris.

1751 SILVER WATCH in form of a pigeon. Maker—Gando.

1752 SILVER WATCH in form of a cross. Maker—George Coques, à Ath.

1753 ANTIQUE OCTAGON-SHAPED WATCH, rock crystal case in silver gilt mounting. (Soltykoff Collection.)

1754 ANTIQUE OVAL WATCH, parcel gilt, chased and engraved, cut rock crystal case. (Soltykoff Collection.) Maker—Marc Girard, Blois.

1755 ANTIQUE OVAL WATCH of silver, gilt, with shaped rock crystal over the dial. Maker—P. Lagisse.

1756 ANTIQUE GOLD WATCH, with enamelled case painted with the Grecian Daughter by Huat. Maker—John Gott Urich, Hamburg.

1757 ANTIQUE SILVER WATCH, parcel gilt dial, shewing also the days of the month, in an outer leather case piqué with silver. Maker—Richd. Lyons, Londini.

1758 ANTIQUE SILVER WATCH, glass back set round with brilliants and an enamel of a lady and gentleman, the pendulum over their heads set with a ruby. Maker—Lulin, London.

1759 ANTIQUE SILVER WATCH, chased outer case, engraved with foliage and birds, the hours revolving under a chasing of Time drawing the Chariot of the Sun. Maker—Fromentin.

1760 GOLD WATCH, rock crystal on both sides, mounted with a diamond button, two dials. Maker—Tavernier, Paris. Said to have been worn by Louis XVI.

1761 GOLD WATCH set with diamonds, the centre enamelled with cupids on a pink ground, and border of foliage in blue enamel. Maker—Baillon, Paris.

1762 GOLD WATCH chased and set with diamonds, on the back the portrait of a lady in enamel. Maker—Lange, Valenciennes.

1763 GOLD WATCH, ornamented with plaques of Dresden porcelain, white enamel dial. Maker—Baillon, Paris.

1764 SMALL OVAL ESCALLOPED WATCH, with gilt dial. Maker—Pierre Lagisse. Early 17th Century.

1765 SMALL ANTIQUE GILT WATCH, finely engraved case and enamelled dial with female portrait. Maker—Jean Hubert, Rouen.

1766 EGG-SHAPED WATCH, in old leather outer case, engraved silver dial, rock crystals back and front. Maker—Robert Hubert, Rouen.

1767 SMALL NUREMBERG EGG-SHAPED WATCH, with oval crystals on three sides. Maker—Serman. 16th Century.

1768 OVAL WATCH, in closed metal case, with engraved silver border, face elaborately engraved. Maker—R. Grinkin. 16th Century.

1769 GOLD WATCH, repoussé back with a warrior and a lady, Cupid between holding a crown. Maker—Fladgate, London.

1770 GOLD WATCH, repoussé with figures, white enamel face, diamond hands, shagreen case. Maker—J. Curtis, London.

No.

1771 GOLD WATCH, green enamelled, with the outer edge of green and white cloisonné enamels. Maker—Theodore Girard, Blois. 17th Century.

1772 ENAMELLED WATCH, with figures outside and landscape within, dial enamelled; subject, the Annunciation. Maker—G. Ferrier, à Paris. 17th Century.

1773 ANTIQUE OVAL WATCH, crystal case, showing the works, engraved dial with figures. Maker—J. Fieret, à Montpelier. Early part of 17th Century.

1774 SMALL ENGLISH GOLD WATCH, inner case of jasper, crystal front, an engraving of Cupid on the dial, gold piqué outer case. Maker—R. Halsted, London. 18th Century.

1775 SILVER WATCH, finely engraved with scrolls, blue and white enamel dial, gilt Cupid for the hands, outer silver piqué case. Maker—Jean Rousseau. 17th Century.

SECTION T.

BIJOUTERIE.

Contributed by J. B. Stanhope, Esq., M.P.

1786 SQUARE PIETRA DURA SNUFF BOX, inlaid in colours with flowers and insects, mounted in gold.

1787 OVAL DRESDEN CHINA SNUFF BOX, gold ground, painted with figures in the Watteau style.

1788 OVAL DRESDEN CHINA BOX, with medallions of Cupids, raised scroll borders.

1789 DRESDEN CHINA BASKET-SHAPED SNUFF BOX, painted with Chinese figures, richly gilt border.

1790 OBLONG SNUFF BOX of ribbon jasper, mounted in gold.

1791 EGG-SHAPED BONBONNIÈRE, of tortoiseshell and gold piqué.

1792 CIRCULAR VERNIS MARTIN SNUFF BOX, painted with Cupids.

1793 OVAL VERNIS MARTIN SNUFF BOX, painted with amorini on green ground.

1794 VERNIS MARTIN ETUI, painted with Cupids.

1795 VERNIS MARTIN ETUI, painted with Cupids on gray ground.

1796 VERNIS MARTIN ETUI, painted with children on gray ground.

1797 ENAMELLED MINIATURE CASE, painted on each side with St. Catherine and the Virgin and Child.

1798 ROCK CRYSTAL LOCKET, painted with the Virgin and Magdalen.

1799 A SLAB OF RARE MARBLE, with pietra dura work in imitation of fruit. Russian work.

1800 TORTOISESHELL BOX, ornamented with gold piqué, and inlaid with mother-of-pearl.

Contributed by Robert Napier, Esq.

1801 OBLONG CAPO DI MONTE PORCELAIN BOX, with small relievi heads of Roman Emperors and Empresses; Cleopatra inside the lid, and a landscape.

1802 OCTAGONAL GOLD BOX, formed of mosaics, with raised pearls on the lid, in which is an oval enamel.

1803 VERNIS MARTIN CIRCULAR BOX, painted with a pastoral subject.

1804 TORTOISESHELL BOX, boat-shaped, piqué, with gold stars.

1805 CIRCULAR BOX, enamelled on gold with the Holy Family, the Virgin and Child inside the lid. French—17th century.

1806 DRESDEN ETUI, in form of a bambino, china head and silver case. German—18th century.

1807 VERNIS MARTIN NEEDLE CASE, painted with Cupids, mounted in gold.

18[illegible] [illegible]ARTIN WORK CASE, or Etui for needles

No.

1809 RED LAC CIRCULAR BOX, with gold rims; on the lid a painted subject in Vernis Martin, of a woman accusing a soldier before a Roman general.

1810 VERNIS MARTIN CIRCULAR BOX, with gold rims; on the lid a pastoral subject of children, pale blue ground.

1811 LARGE OBLONG SNUFF BOX, of white enamel on copper, painted *en grisaille* with Roman edifices and ruins.

1812 LAC JAPAN SNUFF BOX, of deep circular form, mosaic ground of mother-of-pearl, with fans in gold lac.

1813 CIRCULAR WHITE CHINA SNUFF BOX, piqué, with gold and mother-of-pearl in Chinese garden scenes and flowers.

1814 HORN SNUFF BOX, ornamented with gold piqué, and inlaid with gold scrolls and mother-of-pearl; in the centre a cartouche of horseman, attendant, and dog.

1815 GOLD AND BLUE ENAMELLED SNUFF BOX, the cover opening in half, representing a butterfly, set with diamonds and pearls.

1816 DRESDEN PORCELAIN SNUFF BOX, gold mounted, set with diamonds and ruby; six subjects painted outside, with a portrait of Augustus king of Saxony. 18th century.

1817 OBLONG BOX, gilt, with six enamelled plaques of classical subjects.

1818 CIRCULAR BOX, of gold enamel; the Holy Family, and inside the Virgin and Child. French.

1819 OVAL BOX, gold mounted, in mosaic of striated agates, carnelians, &c., with gold fillets interlaced and fret patterns; on the lid an enamel in brown camaieu of a bust of Plato.

Contributed by J. Rainey, Esq.

1820 MEMORIAL LOCKET OF CHARLES I., carved in peach stone. After the king's execution the Knights of the Garter wore a crystal case, mounted in gold, containing a likeness of the king and the insignia of the order, carved in peach stone.

Contributed by E. Greaves, Esq.

1821 SQUARE MOTHER-O'-PEARL BOX, of Florentine work, inlaid with stones, representing Perseus and Andromeda, Orpheus, Juno, &c.

1822 SQUARE DRESDEN CHINA SNUFF BOX, inlaid with coloured mother-of-pearl and gold, nymphs bathing, set in gold.

1823 SQUARE SNUFF BOX, avanturine ground, inlaid with stones and mother-of-pearl, ivory, &c., in the Chinese style.

1824 OVAL BLOODSTONE SNUFF BOX, inlaid with coloured mother-of-pearl and stones.

Contributed by J. Heywood Hawkins, Esq.

1825 A COLLECTION OF FILIGREE SILVER VESSELS AND AGATE CUPS.

1826 SQUARE GOLD BOX, inlaid with striped agates and coloured stones, a portrait of a gentleman on the cover.

1827 BLOODSTONE ETUI, mounted in gold, with gilt metal hook, and two small pendant boxes.

1828 AGATE ETUI, gold scroll mountings.

1829 AGATE ETUI, gold scroll mountings.

1830 BLOODSTONE ETUI, mounted in gold.

1831 MOSS AGATE ETUI, mounted in gold.

1832 GOLD ETUI, with repoussé scrolls.

1833 GOLD ETUI, with vertical lines, chased flowers and ornaments.

1834 OVAL LAPIS LAZULI SNUFF BOX, mounted in gold.

1835 CRYSTAL SNUFF BOX, diamond cut, gold rim and hinge.

1836 SQUARE AGATE SNUFF BOX, a cluster of diamonds on the cover.

1837 SQUARE CARNELIAN SNUFF BOX, with a piece of moss agate on the lid, mounted in gold and cut steel, in imitation of diamonds.

1838 OCTAGONAL LAPIS LAZULI SNUFF BOX, gold mounted, enamel borders.

No.

1839 Oval Gold Box, engine turned, enamelled with a bouquet of flowers, and leaves and insects, mother-of-pearl cover.

1840 Circular Oriental Agate Box, gold rim, jewelled; on the lid a cluster of diamonds.

1841 Circular Striped or Festooned Agate Box, mounted in gold.

1842 Oval Shaped Mocha Agate Snuff Box, mounted in gold.

1843 Oval Lapis Lazuli Box, chased gold mounts.

1844 Oval Amethyst Spa Box, with pietra dura flowers and insects, mounted by Monnière, Paris.

1845 Square Moss Agate Snuff Box, gold mounts.

1846 Basket-shaped Amber Snuff Box, mounted in gold.

1847 Square Gold Box, with appliqué steel chasings of a King and Queen habited as Venus and Adonis, rococo work.

1848 Quadrangular Agate Basket-shaped Box, mounted in gold.

1849 Circular Tortoiseshell Box, with three vases and flowers, inlaid with lapis lazuli and other stones, green leaf border.

1850 Octagonal Agate Snuff Box, with gold mounts.

1851 Amber-coloured Horn Snuff Box, mounted in coloured gold, and inlaid with green leaves in parallel lines.

1852 Circular Oriental Agate Snuff Box, gold rim.

1853 Oval Crystal Snuff Box, gold rim, chased with flowers.

1854 Agate Smelling Bottle, with appliqué gold scrolls and birds.

1855 Red Agate Smelling Bottle, with appliqué gold scrolls and Cupid.

1856 Oval Gold and Blue Enamel Snuff Box, rich jewelled borders; a painting on the cover of two females before an altar, and statue of Time and Cupid.

Contributed by E. Hailstone, Esq.

1857 Oval Tortoiseshell Snuff Box, inlaid with fine gold piqué work.

Contributed by C. Bowyer, Esq.

1858 Modern Italian Mosaic Box, with two plaques: a horse attacked by a lion, and a leopard devouring a kid; a frieze of flowers round the sides.

ILLUSTRATING THE USE OF TOBACCO, ETC.

Contributed by W. Bragge, Esq.

1859 Hindu Pipe Case of Ivory, elaborately carved with deities, scrolls, and flowers; silver mounted.

1860 Hindu Tobacco Box, elaborately carved to match.

1861 Chinese Opium Pipe, painted porcelain stem and carved ebony bowl.

1862 Chinese Opium Pipe, stem of enamelled copper, blue ground with flowers.

1863 Circassian Pipe, the stem inlaid with mother-of-pearl and metal; silver mounted.

1864 A String of Seven Cylindrical Tubes, of chalcedony inlaid with gold, and four knobs, for the stems of Persian pipes.

1865 Four Chinese Porcelain Snuff Bottles, with figures and ornaments in high relief.

1866 Four Chinese Porcelain Snuff Bottles, one painted with a grasshopper by a celebrated native girl.

1867 Four Chinese Coloured Glass Snuff Bottles.

1868 Twelve Chinese Hard Stone Snuff Bottles, carved in agate, chalcedony, turquoise, lapis lazuli, malachite, crystal, amethyst, jade, and amber.

1869 Six Chinese Copper Enamelled Snuff Bottles, of various patterns.

1870 Two Chinese Enamel Snuff Bottles, one of European, the other of native work.

No.

1871 JAPANESE PIPE, of silver, with shaped appliqué plaques of fine lac pencilled in gold, with landscapes and figures, and inlaid with gold and other metals.

1872 JAPANESE TOBACCO PIPE, with silver ends and decoupé scrolls, the stem of steel, elaborately damascened with gold.

1873 THREE JAPANESE PIPES, with silver ends, and figures of men and animals in relief, inlaid with gold and silver.

1874 JAPANESE CARVED WOOD PIPE CASE, with men playing on the flute, &c., partly inlaid with silver.

1875 JAPANESE IVORY PIPE CASE, inlaid with mother-of-pearl and metal in flowers and insects, containing a silver pipe.

1876 SILVER PIPE, beautifully damascened with gold rosettes and designs, in a plaited bamboo case; and an embroidered pouch: of Japanese work.

1877 DRESDEN PORCELAIN PIPE BOWL, elaborately painted with emblems, and inscriptions in every language.

1878 BERLIN PORCELAIN PIPE, elaborately painted with heads and costume figures of every nation.

1879 JAPANESE SILVER PIPE, minutely inlaid with gold in birds and flowers, in a leather case, and a pouch attached by ivory buttons, inlaid with mother-of-pearl.

1880 IVORY RAPPE À TABAC OR SNUFF GRATER, elaborately carved in relief with Jason attacking the Dragon; on the lid a peasant smoking, and coats of arms.

1881 IVORY RAPPE, carved with a gentleman and lady smoking.

1882 IVORY RAPPE, with peasant holding a pipe and jug.

1883 LIMOGES ENAMEL RAPPE, painted with a nun and an angel, and French inscription.

1884 BOXWOOD SNUFF GRATER, carved with a lady and motto, and on the reverse the arms of France.

1885 BRONZE SNUFF GRATER, repoussé with a man rasping a roll of tobacco on a similar utensil.

1886 STEEL RAPPE, damascened with gold.

1887 CHINESE OVAL SILVER TOBACCO BOX, carved in high relief with flowers, birds, cottages; and a Silver Cigar Case to match.

1888 INDIAN SILVER CIGAR CASE, carved with fakirs, trees, &c.

1889 BOXWOOD SNUFF MILL, carved with children and animals.

1890 PERSIAN MOUTH-PIECE, silver-mounted, with a tube of lapis lazuli damascened with gold.

1891 SILVER MOUTH-PIECE, of fine niello work in scrolls.

1892 SIBERIAN CIGAR TUBE, formed of beads of agate, aqua marine, and jasper, silver mouth-piece.

1893 GOURD CUP, mounted in silver, to contain *maté* and a silver tube—from Paraguay; and another of commoner description.

1894 ITALIAN CARVED IVORY PIPE, with figures and scrolls in high relief.

Contributed by A. Joseph, Esq.

1895 SQUARE DRESDEN CHINA SNUFF BOX, painted with subjects after Watteau.

1896 OVAL DRESDEN CHINA BOX, painted with figures and garden scenes after Watteau.

Contributed by Lady Rolle.

1897 SILVER GILT SHRINE, ornamented with diamonds and garnets, and two fine miniatures representing the Adoration of the Shepherds and the Last Supper; on the altar is a tabernacle with garnet doors, surmounted by a crucifix, two vases and candlesticks, set with stones and enamelled; above is a canopy supported by two lapis lazuli columns. 16th Century. (De Bruge Collection.)

Contributed by R. Napier, Esq.

1898 GOLD RING, beautifully enamelled inside and outside the shank, and raised collet forming a box, the cover of an intaglio engraved with arms. 16th Century.

No.

Contributed by Thomas Woolner, Esq.

1899 HORN BOX, with perforated silver plaques. 17th Century.

Contributed by R. J. Spiers, Esq.

1900 GOLD ENAMELLED GIMMAL RING of the 16th Century, set with a ruby and diamond, below the settings love tokens, and the following inscription in black enamel round the hoops, "Got bwar uns beid in lieb, und leid."

Contributed by P. H. Howard, Esq.

1901 THE GOLD ROSARY AND CRUCIFIX of Mary Queen of Scots, of large gold beads, originally enamelled, pendent pearls attached to the crucifix.

Contributed by J. Brett, Esq.

1902 ENAMELLED GOLD RING of the 16th Century. Fine work, female figures and scrolls, set with a ruby.

Contributed by Messrs. Philips Brothers.

1903 SILVER SNUFF BOX, the cover of steel, repoussé with the battle of the Centaurs and Lapithæ.—By Vechte.

Contributed by Lady Otho Fitzgerald.

1904 SILVER POMANDER, to contain scents, opening in divisions like an orange, ornamented outside with niello scrolls. 16th Century.

1905 SILVER MEMENTO MORI, in form of an apple, outside the apple is I. R., a crown, and the date 1623, and a scriptural quotation.

Contributed by J. Rainey, Esq.

1906 ENAMELLED SQUARE SCROLL LOCKET, with pendent pearls. Spanish work —17th Century.

1907 RING, enamelled shank, white, with red and green flowers, and swivel seal with the letters A. D., and a skull. 16th Century. Found at Stone Easton, near Bath.

Contributed by J. G. Fanshawe, Esq.

1908 DRESDEN PORCELAIN SNUFF BOX, painted in pink camaieu, with Jupiter, Juno, and Cupids.

1909 VERNIS MARTIN ETUI, gilt ground, painted with birds.

1910 SQUARE TORTOISESHELL SNUFF BOX, with raised gold ornaments on the top, and dancing figures.

Contributed by the Earl of Chesterfield.

1911 SILVER GILT PASTILLE BURNER, open work sides and top, round which is a balustrade and crown-shaped cover, elaborately chased and engraved. French work. 17th Century.

Contributed by the Countess of Chesterfield.

1912 CABINET DE TOILETTE, formed of pieces of striped agate, mounted with gold column and scrolls, time of Louis XV. The front set with precious stones in bouquets of flowers, surmounted by a watch, &c.

Contributed by W. H. Forman, Esq.

1913 HOGARTH'S GOLD TICKET OF ADMISSION TO VAUXHALL, embossed in front with two female figures: *Virtus*, as Minerva taking *Voluptas* by the hand, inscribed "FELICES UNA." A red sealing-wax seal attached by a string. Hogarth's name on the back.

1914 PENDENT ORNAMENT, formed of a pearl baroque in the shape of clouds, enclosing enamelled figures of Jupiter, Juno, and Hebe; above is the eagle in gold; the back engraved, and painted with festoons of flowers.

1915 ST. GEORGE AND THE DRAGON, formed of large pearls baroque, mounted in silver and gold, with turquoise studs; the horse of silver, standing on bronze rock work. Modern work.

1916 AN ELEPHANT, formed of pearls baroque mounted in gold and enamelled, with a castle on its back and man driving; the trappings of translucent enamel, the eyes set with rubies, gold trunk and silver tusks, the castle opening for scent; resting on a crystal base which opens, set in gold, and enamelled with fruit and flowers in relief, and garnets in the centre of each. Partly Cinque Cento work. (From Marshal Soult's collection.)

No.

1917 GOLD PENDENT OF ST. GEORGE AND THE DRAGON, enamelled with pearl drops.

1918 CIRCULAR GOLD PENDENT, of flattened hemispherical form; the concave part in front enamelled with four female figures adoring the Infant Saviour, in the back-ground a temple, round the edge enamel ribbons enclosing gems; the back enamelled white with quatrefoils in red. 17th Century.

1919 PENDENT, in gold filigree and white and black enamel, with jewels and loose pearls, in the centre a ruby surrounded by four brilliants, with a drop of the same work. 17th Century.

1920 PENDENT ORNAMENT OF GOLD, enamelled and jewelled, the top in form of an arcade, in which is a white enamel figure of a child holding the orb and cross, beneath is suspended by two chains an enamel dolphin studded with emeralds and rubies, and a small statuette of Neptune riding on its back. 16th Century.

Contributed by Messrs. Hunt & Roskell.

1921 EGG-SHAPED BONBONNIERE of orange-coloured enamel, with gold animals, birds, and ornaments.

1922 SQUARE GOLD BOX, with a view of the palace of Schonbrunn, separate views on the bottom and sides.

1923 SQUARE ROOT OF AMETHYST BOX, with flowers, fruit, and insects appliqué, in pietra dura in natural colours.

1924 SQUARE GOLD BOX, inlaid with mother-of-pearl and gold figures emblematical of Peace and War, colonnades, scrolls, &c.

1925 OCTAGONAL ONYX BOX, with gold frame and jewelled borders, by Vachette à Paris.

1926 SQUARE GOLD BOX, with repoussé ornaments and scrolls, on the top a pedestal within an architectural composition, and bust of George III. in front of the Prince of Wales' feathers and motto.

1927 OVAL TRANSLUCENT PINK ENAMEL BOX, arborisé, with opaque enamel medallion at top of a lady and Cupid.

1928 CIRCULAR TORTOISESHELL SNUFF BOX, with the portrait of a lady.

1929 CIRCULAR TORTOISESHELL BOX, with portrait of Lady George Seymour.

1930 CIRCULAR BOX, with a painting on the cover—view of a city, with river, boats, and figures.

1931 GOLD BOX, red lac ground, with medallions of fine gold piqué work of birds on tortoiseshell.

1932 CHASED STEEL BOX, gold ground, with rococo scrolls, and a warrior in classical costume.

1933 CIRCULAR GOLD BOX, with painting of Venus and Cupid, after Boucher.

1934 VERNIS MARTIN SNUFF BOX, with two lids, painted with children by Boucher.

1935 TORTOISESHELL BOX, painted with sea view and figures, after Claude.

1936 CIRCULAR GOLD ENAMEL BOX, with landscapes and shipping painted in lake camaieu.

1937 GOLD ENAMELLED DESK SEAL, the handle in form of Atlas holding a globe of lapis lasuli, the seal set with stones and enamelled scrolls. Modern German.

1938 JEWISH BETROTHAL RING, enamelled, bearing the name of Jehovah in Hebrew characters. 16th Century.

1939 TABLET BOOK WITH SILVER COVER, engraved with the Adoration of the Magi and of the Shepherds. English—*temp.* Charles II.

1940 OVAL MINIATURE CASE, set with jewels; the lid is of turquoise enamel, pencilled with black designs. 17th Century.

1941 FOUR ENAMELLED ORNAMENTS FROM A SWORD AND SHEATH, with the arms of Carl Caspar Von der Leyens, elector of Treves. C. 1660.

1942 SQUARE GOLD ETUI, chased with scrolls of the time of Louis XV., and enamelled; inscribed "Rien n'est trop bonne pour ce qu' on aime."

Contributed by Farquhar Matheson, Esq.

1943 CIRCULAR ROMAN MOSAIC OF A FOX AND A HAWK, in gilt frame.

No.

1944 BATTERSEA ENAMEL SNUFF BOX, painted with landscapes, flower borders, and gold scrolls, mounted in gold.

1945 GOLD SNUFF BOX, chased, on the lid a painting of a woman and children.

1946 CIRCULAR GOLD SNUFF BOX, enamelled at top and bottom with landscapes after Claude, and small sea pieces round the sides, bordered with translucent enamel flowers.

1947 SQUARE TORTOISESHELL SNUFF BOX, on the cover a beautifully-finished Roman mosaic of a view in Italy.

1948 SILVER GILT SEAL-SHAPED ORNAMENT FOR RELICS, chased with saints and enamel borders, opening in six divisions, each marked with a day of the week. German work.

Contributed by Mrs. Hailstone.

1949 GOLD CROSS, set with emeralds, the sides enamelled in black and white, with pendent pearls, enamelled back. 16th Century.

1950 GOLD ENAMELLED SEVIGNÉ, with statuette of Neptune in the centre, set with emeralds, rubies, and pearls; 16th Century; attached to a necklace set with stones.

1951 GOLD SEVIGNÉ, enamelled, and set with clusters of pearls in front.

1952 BADGE, in form of a Spread Eagle, composed of gold filigree set with emeralds, rubies, and pearls. Genoese—17th Century.

Contributed by M. D. Wyatt, Esq.

1953 VERNIS MARTIN SNUFF BOX, painted with nymph and amorini, by Boucher.

Contributed by Mrs. M. Digby Wyatt.

1954 GOLD CHATELAINE, with bloodstone pendent.

1955 A COLLECTION OF 52 FANS, of various countries, painted principally in the last century.

1956 FOUR GILT CHATELAINES, with figures in relief and scrolls; no pendents.

1957 GILT CHATELAINE, with five pendents (Etuis, &c.)

1958 MOSS AGATE ETUI, mounted in gold, and a Chatelaine *en suite*.

1959 TWO STRIPED AGATE ETUIS AND A CHATELAINE, mounted in gold.

1960 SILVER CHATELAINE, with pendents.

1961 GLASS SCENT BOTTLE, encased with chased and perforated gold of Watteau subjects and flowers.

1962 SMELLING BOTTLE of turquoise enamel, overlaid with gold in birds and flowers.

Contributed by the Rev. James Beck.

1963 SILVER GIMMAL, OR PUZZLE RING, clasped hands, nine hoops.

1964 SILVER-GILT RING, four hoops.

1965 GOLD RING, two hoops.

1966 ENGLISH GOLD RING, set with carbuncle bead. 14th Century. Found at Pulboro, Sussex.

1967 ITALIAN ENAMELLED BETROTHAL RING, of the 16th Century, set with ruby.

1968 GOLD RING, two hearts, ensigned with a crown and set with marcasites.

1969 GOLD RING, set with pink ruby and pierced border. 14th Century. Found at Sullington, Sussex.

1970 EARLY INTAGLIO, in modern setting, to represent "posthumous" Fame. A skeleton, with a palm branch in one hand, is holding the lid of a funeral urn with the other; his sword, helmet, and shield are at the foot of the urn.

1971 EARLY ENGLISH RING. Found at Godstone Priory.

1972 GOLD POSIE RING. "As God decreed, soe wee agreed." 17th Century.

1973 GERMAN SILVER RING.

1974 GOLD CELTIC TORC RING. From the Isle of Gottland.

1975 TWO SILVER-GILT RINGS. From Gottland. One with representation of the Crucifixion.

No.

1976 TWO SILVER-GILT RINGS. Made by Dalecarlian peasants.

1977 THREE NORWEGIAN RINGS. Made by the peasants in Thelemarken.

1978 TWO GOLD STUDS; TWO GOLD BEADS; AND ONE PENDENT. From Copenhagen.

Contributed by W. Whincopp, Esq.

No. 1.—Ancient British Period.

1979 FOUR CRYSTAL AND GLASS BALLS.

1980 EARRING, an Emblem of Eternity.

1981 TORC OF GOLD.

1982 PAIR OF SILVER BRACELETS.

1983 HEAD OF AN ORNAMENT.

1984 BRITISH COIN.

No. 2.—Roman Occupation.

1985 RINGS, in their original settings; two of which are Imperial, three of the lower Empire.

1986 SILVER RING. Found at Mildenhall.

1987 SMALL RING, with the figure of a dog.

1988 A GEM, with a wolf.

Nos. 3 to 6.—Anglo-Saxon.

1989 BRACELET AND FOUR RINGS, of wire work; one set with a ruby, another has the Saxon annulet on the hoop.

1990 SEVEN RINGS; a ring with a carbuncle.

1991 A SILVER RING, with a horse; apparently Danish.

1992 BROOCH, with uncut rubies and turquoise; seven rings and an ornament, probably of Norman work.

1993 ONE RING, of an unusual size, with an ornamental Saxon E.

1994 A RING, with a glass enamelled bead of the Crucifixion.

1995 A RING, with amulets; found with Saxon coins.

1996 THREE GOLD AND THREE SILVER RINGS; one is set with an unpolished emerald, another has the Saxon capital F.

Nos. 7 and 8.—Mediæval.

1997 SIX EARLY ENGLISH RINGS; one set with the bone of a Saint, another is a salutation ring.

1998 GILT RING, from Framlingham, inscribed with the names of the three kings of Cologne.

1999 RING, of the 13th Century, with I.H.S.

2000 THUMB RING (salutation).

2001 TWO ESPOUSAL GOLD RINGS, of fine engraved work, inscribed inside, "Honeur et joye," and "Por bon amour."

2002 TWO GOLD RINGS, one with a ruby and sapphire. ONE, with the emblem of piety, a pelican, &c.

2003 A GOLD RING, with three stones, setting of the Dagmar pattern.

Nos. 9 to 17.—Renaissance and later periods.

2004 EIGHT ENAMELLED GOLD RINGS.

2005 FOUR DECADE RINGS.

2006 NINE SILVER RINGS, of the Mediæval and Renaissance periods.

2007 FOUR RINGS, used for Cabalistic purposes, having the sun (on the ho moon, and stars, with other devices.

No.	
2008	A Memento, of gold work.
2009	An Ornament, of crystal and gold, worn on the belt or girdle; two of the loops cut off.
2010	A Silver Buckle. Found at Dunwich; inscribed on both sides.
2011	A Gimmal Ring; and Head of our Saviour on an ornamental Pin.
2012	Two Reliquaries, of silver-gilt; the upper one a chasing of an early period; the lower has the Crucifixion on both sides.
2013	Five Brooches and Ornaments; two of the former appear to be of early date. A Ring, with a heart, has been added.
2014	Brooches, Studs, and Buckles, mounted in silver; from the time of Charles I. to the last century; two, in the form of a heart, were probably memorials of Charles I.
	Nos. 18 and 19.—Various.
2015	Two Fibulæ, from Colchester; one of which has been gilt.
2016	Anglo-Saxon Fibula. From Dovercourt, near Harwich.
2017	Handle, two bronzes, Saxon pin and two buttons.
2018	Six Seals and Rings.
2019	Three Roman and Saxon Silver Fibulæ.
2020	Two Roman Bronzes.
2021	Silver-handled Knife, originally enamelled.
2022	Two Thimbles; one silver. "Rose Derriche, 1583."
2023	Five Strings of very Curious and Interesting Beads.
2024	Engraved Key, inscribed "Rt. Hon^{ble} Countess of Suffolk."
2025	Two Metal Boxes; one is enamelled, one carved St. Stephen stóned, &c.
2026	Badge, reverse a rose.
2027	Two Curious Mortars; inscribed.
2028	Early English Mug, and a Tea Strainer.
2029	Chatelaine, with two objects for scents and a seal.
	Contributed by Sir John Lawson, Bart.
2030	Gold Filigree Pectoral Cross, set with amethysts and pearls, and enamelled in the centre with a figure of Christ; on the back the Evangelists. 16th Century.
2031	Silver-gilt Pectoral Cross; chased and enamelled, with Christ crucified, in relief. 16th Century.
	Contributed by Rev. Thomas Hugo, F.S.A.
2032	English Betrothal Ring, hands clasped. 15th Century.
2033	Gilt Papal Ring, set with a crystal, inscribed, "episc. lvgdvn."
2034	Gilt Papal Ring. Formerly in the possession of the Argyle family.
2035	Gold Memorial Ring of Charles I., with ornaments in blue enamel, and a portrait of the king.
2036	Buckle, with an enamelled portrait of Charles I., inscribed, "Sic transit gloria mundi."
	Contributed by Signor Castellani.
2037	Dresden Oval Snuff Box, painted with figures, and portrait inside.
2038	Six Pairs of Gold Earrings, of various patterns, worn by the peasants of Magna Græcia at the present day.
2039	Two Large Pairs of Earrings, with pendents of pearls and garnets, and a cross. Worn by the peasants of Central Italy.
	Contributed by F. Ayerst, Esq.
2040	Tortoiseshell Gold Piqué Casket.

No.

Contributed by Sig. A. Castellani.

2041 PAIR OF EARRINGS, of five concentric rings of pearls, emerald centres. Italian work.

Contributed by Lady Margaret Beaumont.

2042 GOLD SNUFF BOX, exquisitely and minutely painted with eight panels of landscapes and figures, on the cover a boar hunt of the time of the Empress Maria Theresa. Battles, Arcadian scenes, and allegories by *Blarenberg*. 17th Century.

Contributed by Wentworth B. Beaumont, Esq.

2043 TWO GOLD STUDS, formed of pearls and enamel, in the shape of ducks. Indian work.

2044 PAIR OF GOLD EARRINGS (Navicelli), worn by the peasants of Ischia.

2045 FOUR PAIRS OF EARRINGS (Orecchini), worn by the peasants of Southern Italy.

SECTION U.

FOREIGN PORCELAIN.

Contributed by E. Hailstone, Esq.

2059 PAIR OF DRESDEN PORCELAIN CANDLESTICKS, of rococo scrolls and flowers in relief and pierced.

2060 AVIGNON EWER, chocolate coloured glaze.

2061 PAIR OF NEVERS WARE BOTTLES, blue ground, splashed with white.

2062 NEVERS WARE, boat-shaped flower vase, blue ground with white and yellow flowers.

2063 PAIR OF DRESDEN ENAMELLED SILVER GILT CUPS AND SAUCERS, painted with classical subjects, Venus, cupids, &c. 18th Century.

2064 DRESDEN ENAMELLED SILVER GILT CUP AND SAUCER, white ground, gold relief, borders and medallions of landscapes and figures. 18th Century.

Contributed by Lord Chesham.

2065 DRESDEN EWER AND BASIN, painted with "Watteau" figures and landscapes in medallions, flowers and insects between. Ewer with silver gilt rim and purchase.

2066 DRESDEN ECUELLE, COVER AND STAND, May-flower pattern in relief, medallions of Watteau figures and landscapes: bouquet of coloured flowers on top.

2067 PAIR OF OVAL SÈVRES PLATEAUX with blue interlaced pattern, enclosing flowers and medallions of birds.

2069 SÈVRES CUP AND SAUCER, bleu de Roi ground with small dotted gold annulets and bouquets of flowers, painted in brilliant colours with birds in medallions.

2072 SMALL VINCENNES JUG AND BASIN, bleu de Roi ground, white medallions, gold bands and rich gilt borders.

2073 TWO OLD DRESDEN GROUPS, figures emblematical of the Seasons.

Contributed by J. B. Stanhope, Esq., M.P.

2074 PAIR OF SÈVRES VASES, cylindrical, on stems and feet, with angular handles and covers, green ground and richly gilt borders, painted with roses in compartments, ormolu plinths. (Bernal Coll.)

2075 SÈVRES CUP AND SAUCER, gros bleu ground, painted by Morin, with figures and shipping after Lingelback. (Bernal Coll.)

2076 SÈVRES CUP AND SAUCER, green ground, richly gilt, painted with baskets of flowers, vases, &c. (Bernal Coll.)

2077 PAIR OF CAPO DI MONTE PORCELAIN FOUNTAINS, the stems formed of Nereids and dolphins supporting shells, surmounted by Tritons, on ormolu stands.

2078 CAPO DI MONTE CUP AND SAUCER, with groups of figures in relief and coloured, and festoons of flowers.

2079 VIENNA PORCELAIN CABARET, consisting of plateau, coffee pot, milk ; sucrier, and two cups and saucers. This exquisite service is decorated compartments of green, Rose du Barry, and platines of gold with raised bord

No.

2080 VIENNA PORCELAIN SUCRIER, CUP, AND SAUCER, in imitation of lac Japan.

2081 BUEN RETIRO TEA POT, painted with a battle.

2082 OVAL DRESDEN SUCRIER AND CREAM JUG, richly gilt borders painted with landscapes, figures, and shipping.

2083 DRESDEN SUCRIER, COVER AND STAND, gold ground, with blue flowers and compartments of Watteau subjects. (Bernal Coll.)

2084 DRESDEN CUP AND SAUCER, richly-pencilled gold border, blue ground, painted with flowers.

2085 DRESDEN TEA CADDY, COVER AND STAND, AND A CUP AND SAUCER, raised scroll borders enclosing Watteau subjects.

2086 DRESDEN TEA POT, blue ground, with flowers and white compartments of Watteau subjects, silver gilt mounts and chain to cover.

2087 DRESDEN CREAM JUG, white ground and medallions of Oriental figures, gold borders.

2088 DRESDEN ECUELLE, COVER AND STAND, gold ground, with white medallions of figures. (Bernal Coll.)

2089 DRESDEN TEA POT, of the Marcolini period, gilt borders.

2090 TWO MARCOLINI DRESDEN CUPS AND SAUCERS, white medallions of figures in Indian ink and colours; part of a service.

2091 DRESDEN CREAM JUG AND SUCRIER, mottled blue ground, with compartments of Watteau figures.

2092 DRESDEN SUCRIER, CREAM JUG, AND CUP AND SAUCER, canary colour ground, with Watteau subjects of garden scenes and figures; part of a service.

2093 DRESDEN TUREEN, COVER AND STAND, blue scale borders, with pastoral figures, sheep, &c.; specimen of a complete dinner service.

2094 A SET OF THREE DRESDEN VASES, with May flowers in relief, and Watteau figures in compartments, painted on gold ground.

Contributed by Sir T. W. Holburne, Bart.

2095 NYONS PORCELAIN: a large vase or wine cooler, blue ground, richly gilt, with medallions of views in Italy, swan-necked handles and three plates of the same service with figures and views.

2096 FOUR NYONS DESSERT PLATES painted with views in Italy.

2097 VIENNA PORCELAIN PLATE, white ground, with rich gold borders and two zones of dark blue.

2098 DRESDEN CUP AND SAUCER, embossed borders, painted with landscapes and figures after Teniers.

2099 HÖCHST CUP AND SAUCER, painted with cattle and sheep.

2100 OLD DRESDEN CUP AND SAUCER, painted with landscapes and figures, gilt borders, vine leaves and grapes in relief outside.

Contributed by Robert Napier, Esq.

THREE SPECIMENS OF THE ROYAL SERVICE OF LOUIS XVI., blue ground, with medallion subjects from Ovid and Homer. The greater portion of it is now at Windsor Castle, viz.:—

2102 A SÈVRES SEAU OR WINE COOLER with two medallions.

2103 A SÈVRES SEAU OR WINE COOLER with two medallions.

2104 A SÈVRES CAKE PLATE ON A FOOT, five medallions.

2105 SÈVRES PLATE, part of the service made for the Empress Catherine of Russia.

No.

2106 A Sèvres Plate, turquoise ground with cipher in the centre and cameo subjects all round the border.

2107 Sèvres Ewer and Basin, white ground with medallions of landscapes painted by Viellard, dated 1766.

2108 Pair of Square Sevres Jardinières, white ground with cupids painted in red camaieu, by Michel, in 1765.

2109 Sèvres Ecuelle of Violet "œil de perdrix," decorated with medallions of trophies by Buteux—1772.

2110 Sèvres Ecuelle, white ground with chintz decorations, dated 1769, and marked with a comet which appeared in that year.

2111 Sèvres Cup and Saucer, green and white ground with decorations of flowers—1757.

2112 Sèvres Coffee Cup and Saucer, Rose du Barry ground, and medallions of children by Theodore.

2113 Sèvres Cup and Saucer, "trembleuse" white ground, painted with the fable of the fox and the stork, by Baudouin and Vavasseur—1777.

2114 Sèvres Cabaret, consisting of oval-shaped tray, cup and saucer, coffee pot and sugar basin, gros bleu ground, and boys painted in red camaieu.

2115 Sèvres Ecuelle, white ground, Rose du Barry border, and centre decoration of flowers—1758.

2116 Large Sevres Cup and Saucer, gros bleu and gold vermicelli ground, medallion subject after Teniers.

2117 Sèvres Cup and Saucer, gros bleu and gold vermicelli ground with painted medallion—1753.

2118 Sèvres Cup and Saucer, green ground, painted with cupids—1758.

2119 Sèvres Cup and Saucer, white ground, blue line, painted medallion of a shepherd and shepherdess.

2120 Sèvres Cup and Saucer, turquoise ground, with medallions of flowers and ribbons, by Theodore and Boulanger—1757.

2121 Sèvres Coffee Cup and Saucer, gros bleu, with painted medallion of a female with a dog—1765.

2122 Sèvres Coffee Cup and Saucer, gros bleu, with painted medallion of a female with a vase.

2123 Sèvres Coffee Cup and Saucer, gros bleu, painted with a subject after Vernet, by Morin—1779.

2124 Sèvres Cabaret, consisting of triangular plateau, tea pot, sucrier, and two-handled cup and saucer, turquoise ground painted with white flowers.

2125 Sèvres Ecuelle, Cover and Dish, white ground, with blue interlacings and flowers.

2126 Sèvres Ecuelle, Cover and Oval Dish, white ground with gold spots, painted with boys in red camaieu.

2127 Sèvres Ecuelle, Cover and Oval Plateau, gros bleu ground, with medallions after Vernet.

2128 Large Sevres Coffee Cup and Saucer, white ground painted with figure subjects in red camaieu.

2129 Sèvres Cup and Saucer and Cover, "trembleuse," Rose du Barry ground, painted with goats and sheep in medallions by Fontaine—1756.

2130 Large Oviform Dresden Vase, enamelled with birds and flowers; monogram of Augustus Rex.

No.

2131 DRESDEN GOLD ENAMELLED CUP AND SAUCER, the cup ornamented with medallions of equestrian figures, scroll work, and trophies between; the saucer with a battle subject; a fine specimen; early 18th Century.

2132 BOTTCHER WARE COFFEE POT (imitation of); made in England, with silver mounts.

2133 MARSEILLES ENAMELLED FAYENCE CRUCHE, painted with Galatea and nymphs, arabesques and flowers, inscribed on two small flags carried by amorini "Vive la joye, la paix est faite," with chased silver mounts. 18th Century.

2134 BOTTCHER WARE TANKARD, of red stoneware, engraved with a device and motto, silver gilt mounts.

2135 BOTTCHER STONEWARE TANKARD, plain polished surface, with pewter mounts.

2136 BOTTCHER WARE TANKARD, ornamented with gilt Chinese figures and scrolls, silver gilt cover.

2137 BOTTCHER WARE TANKARD, ornamented in silver; dated 1756.

2138 DRESDEN CUP, blue ground, and medallion painted with portraits of a lady and gentleman, mounted in gold, with chased base and two handles; a fine specimen of Marcolini.

2139 DRESDEN CUP AND SAUCER, painted with Watteau subjects in compartments and rich gilding; a beautiful cabinet specimen.

2140 EARLY DRESDEN VASE, painted with Chinese flowers, with the mark of Augustus Rex.

2141 GROTESQUE CAPO DI MONTE TEA POT, of whiteware, the handle formed of two nude figures, dolphin spout.

2142 DIHL'S FRENCH CHINA ECUELLE, cover and stand in imitation of marble, gilt edges, and handle.

2143 PAIR OF MADRID (BUEN RETIRO) CUPS, resting on three feet formed of cherubs, on a saucer in white porcelain, with cartouche work, &c., in relief.

2144 PAIR OF CAPO DI MONTE PORCELAIN CANDLESTICKS, with rococo scroll work in relief, picked out in colours and gold, cupids climbing up the stems.

2145 TOURNAY PORCELAIN CUP AND SAUCER, landscapes and figures in crimson and fine gilding.

2146 VIENNA CUP AND SAUCER, with medallion of a sportsman and his dog, fine gilding.

2147 VIENNA CABARET, consisting of oval octagonal plateau tea pot, milk pot, sugar basin, and two cups and saucers, purple lustre ground, decorated with gold arabesques.

2148 VIENNA PLATE, painted with a stag and landscape, scroll foliage border, trophies and dogs.

2149 VIENNA PLATE, gros bleu and white ground, the blue border pencilled with white enamel scrolls and rich gilding.

2150 VIENNA PLATE, painted with the Judgment of Paris, by Nigg.

2151 MARCOLINI DRESDEN CABARET; a plateau, tea pot, milk pot, sugar basin, four cups, two saucers, and two spoons; gros bleu and gold, painted with medallions of pastoral subjects, shepherd and shepherdesses, sheep, &c.

2152 OLD BERLIN CABARET, gros bleu, richly gilt, painted with medallions of classical figures amid clouds, &c.

2153 LARGE HÖCHST CUP AND SAUCER, gros bleu, and medallions of amorini, &c., in brown camaieu.

2154 LARGE VIENNA CUP AND SAUCER, medallion portrait of a nobleman in camaieu, richly gilt.

No.

2155 VIENNA CUP, painted with the portrait of a lady.

2156 BERLIN CUP AND SAUCER, painted medallion of Telemachus and Calypso.

2157 MARCOLINI DRESDEN ECUELLE, cover and stand, gros bleu, with medallions of conversation subjects, and rich gilding.

2158 LARGE AND VERY FINE DRESDEN BOWL AND EWER; painted with battle subjects, and decorated with rich gilding, gilt inside; of an early period.

2159 VIENNA CABARET, decorated in relief, with classical subjects in relief, on blue biscuit medallions, in imitation of Wedgwood's jasper ware; consisting of plateau, coffee pot, milk jug, sugar basin, and two cups and saucers.

2160 OLD PÂTE TENDRE POT AND COVER, decorated with raised gold scrolls, figures, busts, &c., and spots of green translucent enamel; mounted in silver gilt; an unusual specimen.

2161 OLD PÂTE TENDRE PORCELAIN CUP, with gilt arabesques, figures, and birds.

2162 CAPO DI MONTE CUP AND SAUCER, painted with classical figures and beautiful cartouche work and trophies on white ground; a rare specimen.

2163 A BEAUTIFUL OLD CAPO DI MONTE PORCELAIN BOTTLE, with ancient silver gilt mounts and cover, painted with classical subjects *en grisaille*, surrounded with rich cartouche scroll work and amorini, in brilliant colours, on the white ground.

2164 TWO OLD CAPO DI MONTE CUPS, white ground, the lower parts fluted, the upper painted with a continuous frieze of battle subjects, in brilliant colours.

2165 PAIR OF CUPS AND SAUCERS OF CAPO DI MONTE, painted with birds. Mark, R. F. (Rex Ferdinandus), crowned.

2166 CAPO DI MONTE ECUELLE, cover and plateau, painted with landscapes and circular medallions of birds.

2167 GINORI (DOCCIA) BOWL AND COVER, painted with Pompeian figures, inscribed "Ercolano."

2168 PAIR OF OLD PÂTE TENDRE WHITE CUPS AND SAUCERS, with raised Chinese flowers, the ground picked out with gold spots.

2169 DOCCIA PORCELAIN SAUCER, painted with Pompeian figures on pale lilac ground, and compartments in white and gold.

2170 COPENHAGEN CUP AND SAUCER, painted with dog and stag.

2171 DELFT EARTHENWARE PLATE, painted in blue camaieu, with a scriptural subject, infant angels on the border. Signed on the reverse "Roos." 17th Century.

Contributed by Lady Rolle.

2172 TWO SÈVRES VASES, oviform, and a centre piece boat-shaped, bleu de Roi ground semée with small gold flowers.

2173 TWO DRESDEN BOTTLES, with flowers in full relief appliqué in colours on white ground.

Contributed by Col. the Hon. C. S. Vereker.

2174 VIENNA CREAM JUG AND COVER, ornamented with green ribbon and gold, and painted with bouquets of flowers on white, below the lip a coronet and the letters C. A.

2175 CUP AND SAUCER WITH COVER, deep blue with gold borders, and oval medallions painted with views of Dresden.

2176 DRESDEN ECUELLE, cover and stand, white, ornamented with vine branches and grapes in relief, with insects and butterflies painted. The cover surmounted by a bust of Minerva.

No.

Contributed by Rev. T. Staniforth.

2177 CABARET OF COPENHAGEN PORCELAIN, with medallions of celebrated painters, painted in brown camaieu, and richly gilt borders, with coloured flowers.

2178 VIENNA PORCELAIN COFFEE CUP AND SAUCER, white ground, painted with children at play, richly gilt borders.

2179 MARCOLINI DRESDEN CUP AND SAUCER, bleu de Roi ground, and white medallions of flowers; the peculiarity of the design consists in the outlines of the flowers forming profile portraits of celebrated persons.

2180 CARL THEODORE (FRANKENTHAL) PLATE, painted with bouquets in all the colours employed in the manufactory; round the border an inscription and chronogram of the year 1775.

2181 FULDA PORCELAIN CUP, COVER AND SAUCER, painted with peasants, raised and gilt leaf borders.

2182 MENECY PORCELAIN, gourd-shaped vase, painted with flowers and medallions of cupids, pierced cover.

2183 CABARET OF BERLIN PORCELAIN, painted in red camaieu, with Watteau subjects, richly gilt borders.

2184 GERMAN GRÈS TANKARD, slate colour, incuse pattern, engine turned, borders of light blue, and white enamel leaves; mounted in silver. 17th Century.

2185 TEINITZ (HUNGARY) PORCELAIN PLATE, painted in brown camaieu, with Diana and Calypso, gilt border.

Contributed by Mr. Humphrey Roberts.

2186 DRESDEN BASIN AND COVER, yellow ground, with compartments of landscapes and figures.

Contributed by Francis Ferns, Esq.

2187 VIENNA SAUCE BOAT, with masks in relief, in the Capo di Monte style, richly gilt and painted medallion of Venus and Cupid.

Contributed by John Mortlock, Esq.

2188 DRESDEN TRAY, octagonal, painted with landscape and figures, after Teniers. Marcolini period.

Contributed by A. Barker, Esq.

2189 SÈVRES PORCELAIN SOUP TUREEN, cover and stand; turquoise ground and medallions of flowers on white ground; apple on the cover.

Contributed by the Countess Dowager of Lichfield.

2190 EIGHT SPECIMENS OF A DRESDEN PORCELAIN BREAKFAST SERVICE, of the old manufacture, painted with landscapes and figures, viz.:—tea pot, milk pot, sugar basin, slop basin, and two cups and saucers.

Contributed by M. Digby Wyatt, Esq.

2191 THREE DELFT WARE VASES, enamelled in colours, with scrolls and flowers, and medallions of Chinese landscapes and figures, by Van Domelaar.

Contributed by Mr. Millar.

2192 TWO CAPO DI MONTE VASES.

2193 TWO BERLIN MAIOLICA PLATES.

2194 LARGE CAPO DI MONTE EWER.

2195 TWO DRESDEN JARS AND COVERS.

2196 CABARET OF BERLIN CHINA.

2197 CABARET OF DRESDEN CHINA.

2198 DRESDEN EWER.

No.

Contributed by Emerson Norman, Esq.

2199 DRESDEN TEA SERVICE, gold ground with figures; tea pot, caddy, sucrier, and two cups and saucers.

Contributed by Frederick Davis, Esq.

2200 SPLENDID DRESDEN GROUP, of Apollo and the Nine Muses with Pegasus, on rock work and flowers in relief; on gilt stand.

2201 TWO WHITE DRESDEN CHINA STORKS. Life size.

Contributed by C. W. Reynolds, Esq.

2202 LOFTY LE NOVE PORCELAIN VASE AND COVER, with terminal female figure handles, painted in colours, with a continuous classical subject round the body.

2203 LOFTY LE NOVE FAYENCE VASE AND COVER, with square perforated handles, dark blue ground enriched with gold, painted with classical subjects, after Le Brun, on circular pedestal, marked "Fab Baroni Nove."

2204 LE NOVE FAYENCE VASE AND COVER, with female terminal handles, blue and gold ground, white leaves and scrolls in relief, painted with classical subjects.

2205 MARCOLINI DRESDEN CUP AND SAUCER, with gold scale ground, painted classical subjects. Perseus and Andromeda, &c.

Contributed by J. Rainey, Esq.

2206 PAIR OF GERMAN ENAMEL CUPS, on silver gilt, with paintings of amorini, emblematical of War, Peace, and Love, in medallions on brown ground, flowers between. 17th Century.

Contributed by Lady Amcotts Ingilby.

2207 A DEJEUNER SERVICE, of Sèvres porcelain of eight pieces.

2208 A PAIR OF DRESDEN PASTILLE BURNERS.

Contributed by A. Joseph, Esq.

2209 PAIR OF VIENNA PORCELAIN VASES, oviform, pink ground with medallions of pastoral figures; richly-gilt borders. Painted by J. Wech.

2210 VIENNA PORCELAIN PLATE. Historical subject. Rich gold borders on green ground.

2211 VIENNA PORCELAIN PLATE, blue and gold border, painted with male and female figures.

2212 DRESDEN PORCELAIN TUREEN; painted medallions of battle subjects; gilt borders and mask handles.

2213 DRESDEN ECUELLE, cover and stand; medallions painted with subjects after Ostade.

2214 DRESDEN ECUELLE, cover and stand; painted with battle subjects.

2215 PAIR OF VIENNA CUPS; beautiful borders of coloured scrolls on gold, edged with green, painted medallions of figures.

2216 SÈVRES PORCELAIN CUP AND SAUCER, dark blue ground, centre medallion painted by Dodin and Tandart. 1759.

Contributed by Sir T. W. Holburne, Bart.

2217 TWO OLD TOURNAY PLATES, painted with birds in the centre.

2218 SÈVRES PLATE; green oval and border of flowers.

2219 SÈVRES PLATE; Turquoise basket-work border, painted figure in centre.

2220 NANTGARW PLATE; medallions of landscapes and mask centre.

No.

2221 SÈVRES PLATE; gold vermicelli on mazarine blue ground; painted fruit and flower centre.

2222 SÈVRES PLATE; gold border, mazarine blue ground, painted with birds.

2223 TWO DRESDEN CUPS AND SAUCERS, landscape and gilt borders.

2224 MENEÇY TEA POT AND COVER, painted birds.

Contributed by the Rev. T. Staniforth.

2225 DRESDEN BOTTLE, oviform, long neck, white ground, painted with garlands of flowers enclosing birds, of the time of Augustus King of Poland.

2226 SERVICE OF BUEN RETIRO PORCELAIN, painted with continuous landscape and battles, gilt borders.

Contributed by F. Davis, Esq.

2227 VIENNA CABARET, painted in subjects after Angelica Kaufmann, date, 1799; consisting of plateau, coffee pot, milk pot, and cup and saucer.

COLLECTION OF OLD SÈVRES CHINA, illustrating the best epoch of Sèvres, from its commencement at Vincennes, letter A, 1753, to the letter Z, 1777, with the names of the painters and gilders, with date affixed to each article:—

2228 TURQUOISE PLATEAU, flowers. Fontaine. 1753 A.

2229 TURQUOISE CUP AND SAUCER, flowers. Leve frère. 1754 B.

2230 TURQUOISE TEA POT, flowers. Taillandier. 1755 C.

2231 GREEN AND WHITE CUP AND SAUCER, flowers. Leve frère. 1756 D.

2232 EWER AND BASIN, cupids and trophies, gros bleu. Dodin. 1757 E.

2233 TURQUOISE PLATEAU, flowers. Taillandier. 1758 F.

2234 GREEN AND WHITE CUP AND SAUCER, birds. Evans. 1759 G.

2235 ROSE POMPADOUR ECUELLE, cover and stand, flowers. Leve frère. 1760 H.

2236 GROS BLEU CUP AND SAUCER, subjects after Boucher by Viellard. 1761 I.

2237 GROS BLEU CUP AND SAUCER, pastoral subject, gilding by Drand. 1762 J.

2238 GREEN GROS BLEU CUP AND SAUCER, birds—cup by Evans, and saucer by Aloncle. 1763 K.

2239 GROS BLEU CUP AND SAUCER, Watteau subjects. Unknown. 1764 L.

2240 SEA-GREEN TEAPOT AND COVER, birds. Evans. 1765 M.

2241 GROS BLEU CUP AND SAUCER, figures. Chabry. 1766 N.

2242 GROS BLEU CUP AND SAUCER, landscapes. Bouillat. 1767 O.

2243 GREEN CUP AND SAUCER, birds. Chapuis, sen. 1768 P.

2244 GROS BLEU CUP AND SAUCER, landscape, gilding by Le Guay. 1769 Q.

2245 GROS BLEU CUP AND SAUCER, gilding by Chauvaux, sen.; soldiers playing, painting by Gerrard. 1770 R.

2246 WHITE CUP AND SAUCER, flowers. Vautrin. 1771 S.

2247 GROS BLEU CUP AND SAUCER, fishing. Chabry. 1772 T.

2248 BLEU DU ROI CUP AND SAUCER, flowers. Binet. 1773 U.

2249 BLEU DU ROI CUP AND SAUCER, cupids. Hilkin. 1774 V.

2250 GROS BLEU CUP AND SAUCER, subjects. Dodin. 1775 X.

2251 GROS BLEU CUP AND SAUCER, jewelled by Le Guay. *(First Year of Jewelled Sèvres.)* 1776 Y.

2252 BLEU DU ROI TASSE A LA REINE, trophies. Aloncle. 1777 Z.

Contributed by A. Barker, Esq.

2253 TURQUOISE SÈVRES VERRIÈRE, painted with birds.

2254 PAIR OF WHITE SÈVRES VERRIÈRES, painted with festoons of flowers and the monogram of Madame Du Barry.

Contributed by L. Menke, Esq.

2[illegible] [illegible]PO DI MONTE PLAQUES, with subjects in relief—Heathen deities.

No.

SECTION V.

ENGLISH PORCELAIN.

Contributed by Robert Napier, Esq.

2274 PAIR OF CHELSEA BELL-SHAPED CUPS, painted with flowers on gold ground.

2275 CHELSEA TALL BULB-SHAPED BOTTLE, pale turquoise ground, with vertical panels in white, painted with birds; scroll handles.

2276 CHELSEA PEAR-SHAPED VASE AND COVER, surmounted by raised flowers, richly decorated with scrolls in high relief, morone ground, white compartments painted with emblematical figures of the Seasons; the Cover perforated.

2277 GRAND OVIFORM CHELSEA VASE, mounted in ormolu; the body exquisitely painted with a continuous subject of a Bacchanalian procession of amorini, animals, &c.; the upper part is of morone colour and gold, with satyrs, masks, lions' and goats' heads in relief. Probably unique.

2278 CHELSEA BEAKER AND COVER, dome-shaped, pierced, and enriched with raised flowers; the body of the Vase grounded in gold, with bouquets of coloured flowers painted in reserved spaces.

2279 FINE CHELSEA OVIFORM VASE, with elaborate scroll handles; crimson and white ground, painted on the body with peacocks and foliage on gold ground.

2280 PAIR OF CHELSEA VASES AND COVERS, oviform, in morone colour and white, on pedestal feet; the body of each Vase flanked by three terminal female figures, and decorated with raised flowers.

Contributed by Lady Rolle.

2281 FINE CHELSEA VASE AND COVER, crimson ground, with medallions of landscapes and birds; the neck and cover pierced in scrolls, surmounted by a bunch of flowers.

2282 PAIR OF HEXAGONAL CHELSEA VASES, painted with flowers.

2283 PAIR OF CHELSEA CUPS, COVERS, AND SAUCERS, white overlapping leaves in relief, painted with fruit and flowers.

Contributed by Francis Fry, Esq.

2284 A PAIR OF PLYMOUTH PORCELAIN VASES AND COVERS, of hexagonal form, ornamented with festoons of raised flowers fastened by ribbons, painted with butterflies and insects.

2285 BRISTOL PORCELAIN VASE, hexagonal, painted alternately in green, blue, and pink camaieu, with trees, &c.; open work top, gilt borders.

2286 BRISTOL PORCELAIN VASE, hexagonal, painted in blue, with a landscape on each side; the handles of female masks, and festoons of raised flowers round the body.

2287 BRISTOL PORCELAIN VASE, hexagonal, green ground in imitation of shagreen, and white panels painted with flowers, birds, and insects, in the Oriental style.

2288 BRISTOL PORCELAIN OVAL BOWL, WITH TWO HANDLES, COVER, AND DISH, painted with green wreaths and gold lines.

NOTE.—These Vases were obtained by Mr. Fry's father from the Bristol Works, of which he was part proprietor.

Contributed by J. Rainey, Esq.

2289 CHELSEA VASE AND COVER, oviform, claret coloured ground, painted i the centre with Venus and Adonis, white borders, festoons, and broad fold bands bossed with gold along the edges.

No.

2290 OLD CHELSEA MILK EWER, COVER, AND DISH, fluted, and painted with bouquets of flowers, green border, and gilt scrolls.

2291 CHELSEA CUP AND SAUCER, claret coloured ground, covered with dotted circles and white medallions of cameo portraits.

2292 PAIR OF CROWN DERBY VASES, with white raised festoons of roses, and the letter C crowned. Made for Queen Charlotte.

2293 CROWN DERBY CHOCOLATE CUP, COVER, AND SAUCER, with festoons of roses in low relief, blue and gold borders.

2294 PAIR OF WORCESTER CUPS AND SAUCERS, fluted alternately blue and white, decorated with gilt branches of roses.

Contributed by Sir T. W. Holburne, Bart.

2295 SWANSEA COFFEE CUP AND SAUCER, group of flowers, gilt borders.

2296 SWANSEA COFFEE CUP AND SAUCER, detached flowers, gilt borders.

2297 OLD CHELSEA PLATE, basket pattern, raised and coloured leaves and fruit, pierced border.

2298 CHELSEA SAUCER, gros bleu, with centre medallion of flowers and two medallions of seaports on the borders.

2299 PAIR OF OLD CHELSEA PLATES, white ground, raised scroll borders and paintings illustrating fables.

2300 CHELSEA SEAU, gros bleu ground with gold vermicelli pattern, with medallions painted in lake camaieu of the rape of Proserpine, and on the reverse Cupids.

2301 PAIR OF WORCESTER VASES, bleu de Roi ground and medallions of birds, scroll handles.

2302 WORCESTER DISH, painted with flowers.

2303 WORCESTER CUP AND SAUCER, in imitation of Oriental.

2304 TWO WORCESTER PLATES, blue ground, painted medallions of birds on white.

2305 CROWN DERBY CUP AND SAUCER, yellow ground, pearl borders, and medallions of views in Derbyshire.

Contributed by W. Edkins, Esq.

2306 PLYMOUTH PORCELAIN BUST, small life-size of George II., with Roman armour and mantle; supposed to be modelled by Michael Rysbrach. A similar specimen is in the possession of Dr. Cookworthy, of Plymouth, nephew of the founder of the works.

2307 WHITE PLYMOUTH PORCELAIN STATUETTE OF AN ACTOR (perhaps Garrick), in a cocked hat, his hands in his pockets, with the usual mark incised under the glaze. Erroneously attributed usually to Bow.

2308 PLYMOUTH FIGURE OF A PEASANT PLAYING ON A BAGPIPE, on scroll pedestal, not coloured.

2309 PLYMOUTH FIGURE OF A SHEPHERDESS, holding a crook and bunch of flowers, on scroll pedestal. Companion to the last, but coloured.

2310 PLYMOUTH PORCELAIN CENTRE PIECE, with three tiers of shells, three in each for condiments, with rock work, coral and shells between, in high relief, of pyramidal form.

2311 BRISTOL JUG, with gold borders, and painted with festoons of flowers.

2312 BRISTOL TEA POT, painted with Chinese figures in medallions, richly gilt scroll between. Marked with a X and the crossed swords.

2313 BRISTOL TEA POT, decorated with gold lines and festoons of green laurel leaves, ranunculus on the cover.

No.

2314 Bristol Sucrier and Cover, red and gold scrolls, with green sprigs entwined, rose knop. Mark, the crossed swords.

2315 Bristol Figure of a Lady, with coloured jacket and round hat, holding a pouch in her hand.

2316 Bristol Sucrier, Dish, and Cover, oval, with rams' head handles, rich double line border entwined with red and lilac ribbons, rosettes in the spaces, festoons of flowers and bouquets, gilt raised leaf pattern at bottom.

2317 Bristol Cup and Saucer, gold scroll border, and festoons of roses and small red flowers. Mark, the crossed swords.

2318 Bristol Cup and Saucer, three gold lines interlaced by blue ribbons and detached flowers. Usual mark.

2319 Bristol Cup and Saucer, green wreaths tied by pink and gold ribbons, and festoons of flowers. Mark, the crossed swords.

2320 Derby Chelsea Chocolate Cup and Saucer, with two handles, painted with roses.

2321 Two Worcester Plates, escalloped edges, blue scale ground, gold bordered medallions of exotic birds and insects.

2322 Small Old Chelsea Saucer, octagonal, with coloured landscape in the centre. Mark, a raised anchor.

2323 Very fine Hexagonal Worcester Vase and Cover, blue ground, richly pencilled with gold scrolls and diaper work, and six white medallions of exotic birds of rich plumage, and trees.

2324 Battersea Enamel Oval Plaque Transfer Portrait, in blue camaieu, of the Countess of Suffolk.

2325 A Bristol Coffee Cup, with initial, and date 1774. (Very rare with date.)

Contributed by John Rhodes, Esq.

2326 Rockingham Fruit Basket, resting on a branch of coral, flowers in relief round the top.

2327 Old Derby Dejeuner Service, painted with butterflies.

2328 A Frame containing Four Oval Battersea Enamels of Landscapes, in colours.

Contributed by Lord Chesham.

2329 Set of Five Chelsea Vases, with gold line ground and blue borders, gold scrolls, and medallions painted *en grisaille*, with landscapes and figures.

2330 Crown Derby Cabaret, painted with roses, lake borders, with small yellow and white flowers. Tea pot, sucrier, milk jug, cup and saucer, and plateau.

2331 Crown Derby Two-handled Cup, Cover, and Saucer, in the Japanese style, with red and green compartments and flowers.

Contributed by J. J. Bagshawe, Esq.

2332 Four Battersea Enamel Wine Labels, painted with children in transfer colours.

2333 Pair of Battersea Enamel Candlesticks, white ground, with colours and gilding.

2334 Battersea Enamel Oval Medallion Portrait of George II.

2335 Pair of Rockingham China Vases, hexagonal, painted with flowers, gilt monkey on the cover.

No.

Contributed by E. Hailstone, Esq.

2336 PAIR OF PORCELAIN EWERS, from Wedgwood's design, with satyrs at top, round the drum festoons of grapes, coloured with gold flowers between. Of uncertain manufacture, probably Derby.

2337 PAIR OF BATTERSEA ENAMEL CANDLESTICKS, dark blue ground with white rosettes, square pedestals.

Contributed by J. B. Stanhope, Esq., M.P.

2338 PAIR OF CHELSEA VASES AND COVERS, oviform, with lake borders, the white ground painted with festoons of flowers. (Earl Cadogan's Coll.)

2339 PAIR OF CHELSEA VASES, mottled blue ground, with raised and gilt vine leaves and grapes, chameleons on the stems; white handles.

2340 CHELSEA VASE, on circular pedestal, blue ground, with white compartments of Watteau figures; two handles.

2341 CHELSEA CUP, two handles, blue ground, gold borders, with white compartments of Watteau figures.

2342 CHELSEA CUP, COVER, AND STAND, dark blue ground, white compartments of Watteau figures.

Contributed by J. W. Jeans, Esq.

2343 ROCKINGHAM VASE, snake handles, and raised flowers in green, blue, and gold.

2344 PAIR OF ROCKINGHAM PLATES, with views in centre.

Contributed by J. Hawkins, Esq.

2345 BROWN ROCKINGHAM TEA POT, with gilt classical figures.

2346 A PAIR OF DERBY PLAQUES, painted with fruit.

2347 LARGE WHITE CHELSEA TEA POT.

2348 CHELSEA JUG, Dr. Johnson and literary friends.

2349 DERBY VASE, with pierced cover and landscapes.

2350 TWO WHITE DERBY FIGURES, of a shepherd and shepherdess.

Contributed by Emerson Norman, Esq.

2351 ROCKINGHAM CHINA CENTRE PIECE, light blue ground, oak leaves in relief, stalk handles, painted medallions of the "Tight Shoe," and the "Young Soldier.

2352 PAIR OF ROCKINGHAM CHINA TAZZAS, blue ground and landscapes, mulberries and leaves on stem.

2353 PLYMOUTH PORCELAIN STAND, of rock work and shells, painted with insects.

2354 PAIR OF CHELSEA VASES AND COVERS, moulded with leaves in relief, edged with green.

2355 CHELSEA STATUETTE OF JUSTICE, holding sword and scales.

2356 WORCESTER TEA POT; with transfer of the Prussian hero.

2357 WORCESTER MUG, painted with birds and flowers; mask on spout.

2358 CHELSEA BARREL-SHAPED MUG, painted in lake camaieu flowers.

2359 PAIR OF PLYMOUTH VASES, painted with birds and flowers.

2360 BOW PORCELAIN MUG, painted with flowers and crest; a dog on the cover.

2361 BRISTOL MUG, painted with flowers.

2362 ROCKINGHAM SQUARE CARD BASKET, with view of Wollaston Castle.

2363 CHELSEA FLOWER VASE, green ground and birds.

2364 TWO CHELSEA DISHES, coloured leaves in relief.

2365 ROCKINGHAM SUGAR BASIN, CREAM JUG, AND CUP AND SAUCER, convolvolus pattern.

No.

2366 ROCKINGHAM INKSTAND.

2367 ROCKINGHAM SUGAR BASIN, CREAM JUG, AND TWO CUPS AND SAUCERS, painted green.

2368 LEEDS WARE COFFEE POT.

2369 LOFTY CHINA VASE, painted in subjects, raised flowers, and scroll handles.

Contributed by Thomas Nunneley, Esq., M.D.

2370 ROCKINGHAM CENTRE PIECE, blue ground with gilt trellis, medallions of birds, the plateau bordered with roses in relief, stem of oak branches. A side dish and plate, part of a service in Mr. Nunneley's possession.

2371 ROCKINGHAM CENTRE PIECE, light blue and gold trellis, with medallions of landscapes, gold oak and acorn borders, leaf cluster stem.

2372 TWO ROCKINGHAM CHINA PLATES, escalloped borders, blue and gold trellis, with views in Scotland—snow scenes.

2373 ROCKINGHAM BISCUIT FIGURE OF A BOY WITH A DOVE, on pedestal.

2374 PAIR OF ROCKINGHAM BISCUIT FIGURES, peasant boy and girl.

2375 ROCKINGHAM CHINA CUP, in form of a foxhound's head, with gold collar.

2376 ROCKINGHAM ICE PAIL, dark blue ground, with gilt flowers, lion handles, and lion on the cover.

2377 ROCKINGHAM COFFEE POT, chocolate ground, with gold Chinese figures.

2378 ROCKINGHAM COFFEE POT, chocolate ground, with flowers in relief, in imitation of Oriental.

2379 WORCESTER PATTERN PLATE, dark blue ground, with medallions of the Orders of Knighthood, Royal Arms in centre.

Contributed by G. T. Young, Esq.

2380 MODEL OF A ROCKINGHAM VASE, octagonal, called the Dragon Vase, dragon handles, resting on four dolphins; recent painting.

Contributed by Frederick Davis, Esq.

2381 LOFTY CHELSEA VASE, hexagonal, blue ground and white bands of birds, gilt borders.

Contributed by the Earl of Chesterfield.

2382 LOFTY CHELSEA VASE; similar to that preserved in the Foundling Hospital; blue ground, ornamented with gold and medallions, painted with birds on one side, and figures of shepherds and shepherdesses on the other, elaborate scroll handles, and lid with scroll on the top.

Contributed by the Rev. T. Staniforth.

2383 SWANSEA PLATE, painted with flowers and fruit, by Baxter, on brown ground; deep gilt border.

2384 BOW PORCELAIN MILK JUG, in form of goats, painted with flowers, and a bee in relief. (Marryat Collection.)

Contributed by C. Winn, Esq.

2385 ROCKINGHAM WARE VASE, chocolate-coloured ground, painted with views in Lincolnshire, and made of clay found on Mr. Winn's estate.

2386 ROCKINGHAM PORCELAIN VASE, painted with flowers. Made at the manufactory for the contributor, and bearing his coat of arms.

Contributed by Mr. Humphrey Roberts.

2387 CHELSEA MUG, painted with birds.

2388 CHELSEA TEA POT AND BASIN, fluted and painted with flowers.

No.	
	Contributed by Sir T. W. Holburne, Bart.
2389	OLD CHELSEA PLATE, painted with caterpillar in the centre.
2390	NANTGARW PLATE, painted with the horse named Poulton.
2391	OLD WORCESTER PLATE, gold on mazarine blue, medallion with birds, flower centre.
2392	OLD WORCESTER PLATE, flowers in medallions, butterfly centre.
2393	TWO WORCESTER CUPS AND SAUCERS, blue ground, and medallions with birds.
2394	WORCESTER TEA CUP AND SAUCER, imitation Oriental.
2395	WORCESTER COFFEE CUP AND SAUCER, imitation Oriental.
2396	WORCESTER TEA POT, cover and stand, imitation Oriental.
	Contributed by John Mortlock, Esq.
2397	LOFTY ROCKINGHAM PORCELAIN VASE, painted with flowers and landscapes, three handles of gilt oak branches, leaves, and acorns; the cover surmounted by a rhinoceros; resting on three lion's paws, morone coloured plinth. Mark a Griffin, "Brameld Rockingham."
2398	MINTON PLATE, pierced borders, in the centre Cupids and warriors.
2399	A ROSE DUBARRY COMPOTIER, fruit in the centre.
2400	ROCKINGHAM TEA POT, brown and gold.
2401	ROCKINGHAM ICE PAIL, with cover, white and gold.
2402	TWO MODERN WEDGWOOD PLATES, painted with subjects.
2403	COALBROOK DALE FRUIT TRAY, two handles, painted with Cupids and goat, turquoise and gold border, made by J. Rose and Co., about 1830, in imitation of Sèvres.
	Contributed by H. W. Diamond, Esq., M.D.
2404	PORCELAIN MODEL OF A LION WALKING. Old English.
2405	EARLY SWANSEA TEA POT, cream-colour, rudely painted with cottage and landscape, twisted handles.
2406	EARLY SWANSEA TEA CANISTER, painted with flowers; "Cambrian pottery."
2407	CABARET OF CROWN DERBY PORCELAIN, blue and gold, in imitation of old Chelsea. Eight pieces.
2408	WORCESTER PORCELAIN TEA CANISTER, oviform, fluted, ornamented with green festoons and gold loops, dark blue and gold border.
2409	WORCESTER CHINA BOWL, fluted, painted with Chinese flowers.
2410	PLYMOUTH PORCELAIN SCENT VASE, perforated cover, flowers in relief.
2411	SWANSEA CHINA FLOWER VASE, painted with roses on gold ground.
2412	CHELSEA DISH, painted with birds and flowers.
2413	TWO NANTGARW PLATES, painted with birds, butterflies, and insects.
	Contributed by John Manning, Esq.
2414	ROCKINGHAM PORCELAIN TEA POT, SUGAR BASIN, AND MILK POT, white ground, painted with birds, insects, and flowers in relief.
2415	ROCKINGHAM PORCELAIN COMPOTIER, of three tiers, blue and gold trellis, bordered with flowers in full relief, gold sheaf stem, on the foot a view of Lowther Castle, &c., surmounted by a vase. Part of the dessert service made for William IV., in 1832, and which is said to have caused the ruin of the firm from its expensive character.
241[illegible]	of the same service, with the Royal Arms in the centre.

No.

2417 LOTUS-SHAPED ROCKINGHAM CHINA VASE, formed of overlapping or clustered leaves, green with white stalks, the veins in relief with coloured butterflies, insects, &c.; resting on a curled leaf, and small aquatic plants in relief.

Contributed by Sir Dudley Coutts Marjoribanks, Bart., M.P.

2418 SEVEN VERY FINE CHELSEA VASES AND COVERS, claret colour, with medallions in front painted with mythological subjects, on the back with birds.

2419 THREE BEAUTIFUL GROS BLEU CHELSEA VASES AND COVERS, and medallions of birds painted on gold ground.

Contributed by Lady Amcotts Ingilby.

2420 PAIR OF OVAL CHELSEA DISHES, painted with flowers, escalloped edges.

2421 PAIR OF LARGE CIRCULAR CHELSEA DISHES, raised flowers and fruit.

Contributed by Brinsley Marlay, Esq.

2422 WEDGWOOD JASPER VASE, blue ground, with white reliefs of a classical subject, after Flaxman; leaf borders.

SECTION W.

ENGLISH POTTERY.

Contributed by C. W. Reynolds, Esq.

2439 FULHAM STONEWARE BUST OF CHARLES II.

2440 FULHAM STONEWARE BUST OF JAMES II.

2441 FULHAM STONEWARE FIGURE OF A GIRL holding a vase of flowers.

2442 FULHAM STONEWARE BUST OF A DEAD FEMALE CHILD, on a pillow, clasping a bouquet of flowers. On the back is inscribed, "Lydia Dwight, Dyed March 3, 1672."

2443 FULHAM BROWN STONEWARE STATUETTE OF MARS.

2444 FULHAM BROWN STONEWARE STATUETTE OF JUPITER.

2445 LARGE FULHAM WARE PLATEAU, rich *bleu de Perse* ground, with white scrolls, flowers and birds; in the centre the Royal Arms of Charles II.

Contributed by L. Wedderburn, Esq.

2446 AN OPEN-WORK VASE AND COVER, of Leeds pottery.

Contributed by Mr. Humphrey Roberts.

2447 STAFFORDSHIRE TORTOISESHELL WARE PLATE, raised border.

Contributed by John Mortlock, Esq.

2448 MODERN WEDGWOOD COFFEE CAN, with flowers in high relief, white on light blue ground.

Contributed by John Manning, Esq.

2449 LEEDS POTTERY CHESTNUT BOWL, cover and stand, perforated, twisted handles, a fruit on the cover.

2450 LEEDS POTTERY OVAL BOWL, dish and cover, perforated, surmounted by a pomegranate.

2451 LEEDS POTTERY CENTRE ORNAMENT, with escallop shells in three tiers, the lower tier supported by dolphins, perforated stand, surmounted by a female holding a cornucopia.

2452 LEEDS POTTERY COMPOTIER, circular base, with four scrolls supporting shells and perforated baskets, surmounted by an ornamental handle.

Contributed by the Rev. T. Staniforth.

2453 LARGE STAFFORDSHIRE TYG, of brown and yellow mottled glaze, with the name of Joseph Glass. Early 18th Century.

2454 STONEWARE JUG, painted in enamel colours, with gentleman seated. Inscribed, "Success to Mr. John Calverley, of Leeds," Mayor 1772-85-98.

No.

Contributed by H. W. Diamond, Esq., M.D.

2455 SET OF THREE FULHAM GRÈS OR STONEWARE FIGURES, of a gentleman and two ladies habited in costume of the time of William III.

2456 WEDGWOOD WARE CUP AND SAUCER, black and silver plated.

2457 LEEDS POTTERY CENTRE PIECE, with wicker work in relief, painted with small blue flowers; cover and stand.

2458 LEEDS POTTERY CENTRE PIECE, COVER AND STAND, perforated borders.

2459 NEALE'S STAFFORDSHIRE WARE BASKET AND DISH.

2460 WEDGWOOD AMPHORA AND COVER, of jasper ware, blue ground, with white figures in relief of the Muses.

2461 WEDGWOOD JASPER PLAQUE, blue ground, with classical figures in relief.

2462 WEDGWOOD JASPER PEDESTAL, sage green ground, with white festoons of flowers in high relief, lions' heads and trophies between.

2463 WEDGWOOD JASPER COMPOTIER AND COVER, light green ground, white figures in relief.

2464 WEDGWOOD WARE NAUTILUS SHELL, with iridescent glaze.

Contributed by Sir T. W. Holburne, Bart.

2465 WEDGWOOD DRINKING MUG, imitation marble, metallic lustre.

2466 LEEDS DISH, perforated and traced in colour.

Contributed by Francis Ferns, Esq.

2467 WEDGWOOD BLACKWARE TEA POT, with festoons in relief.

2468 LEEDS WARE BASKET, of blue Nankin pattern.

2469 LEEDS WARE BASKET, deep perforated border, and fluted base.

2470 LEEDS WARE SUGAR BASIN, cover, stand, and ladle, perforated borders.

2471 LEEDS WARE SUGAR BASIN, cover, stand, and ladle, perforated borders.

Contributed by Isaac Falcke, Esq.

2472 PAIR OF WHITE WEDGWOOD JASPER GRIFFINS, supporting blue nozzels for candles on blue plinths.

2473 A SET OF JASPER WEDGWOOD ORNAMENTS, green ground, with white figures, friezes, scrolls, and festoons, consisting of three vases and pedestals, two square jardinières (eight pieces).

2474 A SET OF WEDGWOOD JASPER ORNAMENTS, black ground, with white classical friezes, festoons, &c., consisting of six pieces, three vases, circular centre stand, and two square jardinières.

2475 A SET OF WEDGWOOD JASPER ORNAMENTS, blue ground, with white figures and borders in relief, of eight pieces, viz., one centre vase on square pedestal, two boat-shaped candlesticks on square pedestals, and two jardinières.

2476 WEDGWOOD JASPER CABARET, pink ground, with white scroll borders and medallions, five pieces of different patterns, oval tray, tea pot, cup and saucer, sucrier and cover, and milk pot.

2477 PAIR OF BLUE AND WHITE WEDGWOOD JASPER SALTS, circular, with dancing figures, from a drawing at Herculaneum.

2478 PAIR OF WEDGWOOD BLACK BASALT SALTS, circular, with figures of Cupids and festoons in relief.

2479 PAIR OF WEDGWOOD JASPER CANDLESTICKS, white female figures supporting blue cornucopia for candles.

2480 WEDGWOOD BLACK BASALT OVAL PLATEAU, ornamented with silver border and flowers.

No.

2481 PAIR OF BLUE AND WHITE WEDGWOOD JASPER CANDLESTICKS, with friezes of Cupids, and scroll borders.

2482 BLUE AND WHITE WEDGWOOD JASPER BOUILLON BASIN, cover and stand, with festoons and aquatic plants, two handles.

2483 EIGHT WEDGWOOD PLATES, various, of cream colour and other ware, being patterns of services.

2484 WEDGWOOD QUEEN'S WARE TEA POT, with Chinese flowers, in bright enamel colours.

2485 WEDGWOOD RED TERRA COTTA TEA POT, SUCRIER, BASIN, AND CREAM JUG, plain, with perforated silver mounts. (From the Queen Dowager's Collection.)

2486 WEDGWOOD BAMBOO WARE OVIFORM VASE, of Greek form, two handles, painted with enamel figures.

2487 WEDGWOOD BLACK BASALT RHYTON, in form of a female head, trefoil lip.

2488 WEDGWOOD BRONZED BASALT BUST OF MARCUS AURELIUS, small life size, on circular pedestal.

2489 ORIGINAL MODEL, in red wax on slate, a design for a plaque of Cupids in chariots driving in a race round the circus, in a frame.

2490 WEDGWOOD JASPER PLAQUE, green ground, white figures in relief, Priam begging the body of Hector from Achilles, framed.

2491 WEDGWOOD JASPER PLAQUE, black ground, white figures of Achilles defending the daughters of Lycomedes, framed.

2492 WEDGWOOD JASPER BLUE AND WHITE PLAQUE, the apotheosis of Homer, framed.

2493 WEDGWOOD JASPER BLUE AND WHITE PLAQUE, the apotheosis of Virgil, framed.

2494 WEDGWOOD'S COPY OF THE PORTLAND VASE, white figures on black ground.

2495 SET OF TWENTY-SIX PIECES OF WEDGWOOD'S CHESSMEN, designed by Flaxman.

2496 PAIR OF WEDGWOOD JASPER WINE COOLERS, white on blue, with children as Bacchanals, between columns and drapery.

2497 WEDGWOOD JASPER MILK POT, AND CUP AND SAUCER, white ground, with festoons of green vine leaves and grapes, cameos of classical subjects on lilac, and border of green flowers.

2498 WEDGWOOD CUP AND SAUCER, blue ground, elaborately ornamented in relief with white rams' heads, festoons of flowers and fruit, lilac cameos, trophies, &c.

2499 GOLD WATCH, with Wedgwood convex plaque of three figures in white on blue ground.

2500 PAIR OF WEDGWOOD CUPS, light green ground, with white scrolls.

2501 WEDGWOOD VASE, in imitation of granite, with white and gold festoons, goat's head handles.

2502 PAIR OF WEDGWOOD VASES, in imitation of agate, goat's head handles.

2503 A FRAME, containing nine specimens of Wedgwood's jasper medallions of white figures on coloured grounds.

Contributed by W. Edkins, Esq.

2504 WEDGWOOD JASPER PLAQUE, blue ground, white figures in relief; Penelope seated with her four attendants, behind them a statue of Minerva on a pedestal, three Greek warriors approaching. In gilt frame.

2505 PAIR OF OVAL WEDGWOOD JASPER PLAQUES, blue ground, with white busts in high relief of Locke and Newton. Signed, "Wedgwood & Bentley."

No.

2506 WEDGWOOD BLUE JASPER PORTRAIT BUST of Josiah Wedgwood.

2507 AN OVAL JASPER WEDGWOOD PORTRAIT MEDALLION OF BENTLEY, white on blue.

2508 WEDGWOOD BLUE JASPER PORTRAIT of Byerley.

2509 PAIR OF WEDGWOOD BLACK BASALTES PORTRAIT BUSTS of Wedgwood and Bentley.

2510 TURNER'S JASPER OVIFORM VASE, blue ground, white figures. On one side Jupiter and Ganymede; on the other, Venus on a shell drawn by dolphins, and Cupid on a dolphin.

2511 BLACK EGYPTIAN FIGURE OF CLEOPATRA RECLINING, holding the asp to her breast. Inscribed "G. Bentley. Swansea, 22nd May, 1791."

Contributed by Sir T. W. Holburne, Bart.

2512 WEDGWOOD JASPER BLUE OVIFORM VASE, with white classical figures and mask handles, on square plinth.

2513 WEDGWOOD VASE AND COVER, in imitation of porphyry.

2514 WEDGWOOD JASPER PLATE, pink ground, with Sir Joshua Reynolds's Infant Academy in the centre; pink and white radii, and acanthus leaf border.

2515 WEDGWOOD JASPER COFFEE POT, blue ground, and white figures in relief of Venus in a shell on the sea drawn by dolphins, and Cupid riding on a dolphin; on the reverse Cybele.

2516 WEDGWOOD OVAL GILT PLAQUE, with figures in high relief of Silenus, nymph, and young fauns.

2517 WEDGWOOD JASPER CIRCULAR PLAQUE of Venus and Cupid before an altar.

2518 WEDGWOOD TEA SET OF JASPER, Cupids at play, on blue ground. (Five pieces.)

2519 WEDGWOOD JASPER BLUE AND WHITE CROCUS POT, with lilies and leaves.

2520 SET OF THREE WEDGWOOD JASPER VASES, oviform, white and blue, with Cupids leading a lion, women and children.

2521 PAIR OF WEDGWOOD JASPER CIRCULAR PEDESTALS, with medallions of white classical figures on blue.

2522 PAIR OF WEDGWOOD JASPER QUADRANGULAR PEDESTALS, white on blue.

2523 WEDGWOOD VASE AND COVER, in imitation of green porphyry, gilt festoons.

2524 WEDGWOOD TEA SERVICE, of four pieces, black ground, white cameos of women and children.

2525 WEDGWOOD EWER, in imitation of green marble, gilt handle and borders.

2526 WEDGWOOD EWER, in imitation of green jasper, white handle and borders.

2527 LOW BOWL AND COVER, of Wedgwood's red ware, resting on three dolphins, triangular plinth with black ornaments.

2528 TWO WEDGWOOD VASES, in imitation of green porphyry, gilt handles.

2529 WEDGWOOD'S NANKIN CREAM JUG, brown figures and ornaments.

2530 PAIR OF WEDGWOOD'S BLACK BASALTES STATUETTES OF APOLLO AND BACCHUS.

2531 BLACK BASALTES VASE, finely sculptured on the front and back with Prometheus attacked by a vulture; the handles of female terminal figures with hands raised (now damaged); beneath the subject is written, "I. Voyez, sculpebat, 1769," and on the square plinth, "H. Palmer, Hanley, Staffordshire."

2532 TWO BLACK BASALTES MUGS, with figures in relief, mounted in silver.

2533 LEEDS WARE OVAL DISH, pierced border, pink scroll edge, in the centre a portrait of the Duke of Marlborough.

25[illegible] [illegible] OVAL DISH, pierced border, pink and green scroll edge, in a bust of Alexander the Great.

No.

Contributed by Robert Napier, Esq.

2535 WEDGWOOD PLAQUE, blue with white figures in relief; subject—the Marriage of Cupid and Psyche.

2536 WEDGWOOD PLAQUE, Cupids sacrificing to Hymen.

2537 A GLAZED CASE CONTAINING THIRTY-FOUR WEDGWOOD PLAQUES, cameos, &c., of various sizes, all in old steel mountings.

2538 PAIR OF CIRCULAR BLUE AND WHITE WEDGWOOD PEDESTALS, MOUNTED IN ORMOLU, of classical figures, chain borders.

2539 WEDGWOOD COFFEE POT, blue, with figures of women and children, Cupid on the cover.

2540 WEDGWOOD FLOWER VASE, semi-oval form, sage green ground, with white acanthus leaf ornament.

2542 OVIFORM WEDGWOOD VASE, interlaced in lilac, sage green and white basket pattern.

2543 WEDGWOOD CUP AND SAUCER, blue and white, fluted; the upper part of the former ornamented with cameos of amorini, the latter with acanthus leaves.

2544 WEDGWOOD DEJEUNER SERVICE OF SIX PIECES, viz.:—oval plateau, tea pot, sugar basin, cream jug, and two cups and saucers, lilac and white, cameo figures of children, &c., acanthus leaf border.

2545 WEDGWOOD BUTTER DISH, COVER AND STAND, blue and white, amorini and acanthus leaf borders.

2546 WEDGWOOD SAUCER PLATE, pale blue and white, with amorini and a bird, acanthus leaf border.

2547 WEDGWOOD PLAQUE WITH WHITE FIGURES IN HIGH RELIEF, on blue ground; three Muses, after the antique.

2548 SELECTION FROM A WEDGWOOD TEA SERVICE OF THIRTY PIECES, white figures on blue ground; tea pot, cream jug, two plates, and cup and saucer of very fine quality, decorated with classical cameo figures, acanthus and olive leaf borders.

2549 WEDGWOOD WINE COOLER, blue and white, of rustic figures and children, the handles formed by two trees.

2550 SET OF THREE OVIFORM VASES, in imitation of Wedgwood, by Turner; greenish blue ground, white cameo figures, the centre vase has a seated figure of Cybele, a cupid with lion and a female flying figure, and a cupid and eagle on the reverse, highly finished.

Contributed by J. J. Bagshawe, Esq.

2551 BLUE AND WHITE WEDGWOOD JASPER TABLET, a Bacchanalian sacrifice.

2552 WEDGWOOD JASPER TABLET, blue and white, a group of six boys with a goat.

2553 PAIR OF OVAL WEDGWOOD JASPER PLAQUES, blue and white, of Hercules and the Nemsean Lion, and Hercules carrying the Boar.

2554 WEDGWOOD JASPER DIP, blue and white plaque, with the Choice of Hercules, framed and glazed.

2555 WEDGWOOD JASPER MEDALLION, blue and white, portrait of Wedgwood himself.

2556 PAIR OF BLACK BASALTES, oval medallions, with classical subjects in relief. Jupiter destroying the Titans.

2557 BLUE AND WHITE WEDGWOOD JASPER VASE, with the Muses, after Flaxman.

No.

2558 Pair of Blue and White Wedgwood Jasper Vases, oviform, with classical subjects in relief.

2559 Six Wedgwood Jasper Buttons, with classical subjects in blue and white, mounted in steel.

2560 Wedgwood Terra Cotta Vase, in imitation of green marble, with gilt festoons and handles.

2561 Wedgwood Cup and Saucer, of black basaltes, bordered with silver, Greek fret pattern.

2562 Wedgwood Tea Pot, white ground with blue scrolls, and rose, shamrock, and thistle in high relief.

2563 Oval Yellow Wedgwood Terra Cotta Pastry Dish, with ornaments in relief.

2564 Wedgwood Cup and Saucer, glazed white ground with enamelled flowers.

2565 Wedgwood Cup and Saucer, chocolate-coloured ground, with enamelled flowers.

2566 Two Wedgwood Slabs, slate coloured ground, with oval medallions of Diana and Melpomene, *en grisaille* on black.

2567 Wedgwood Jasper Medallion, blue ground and white, portrait of Prince Edward.

2568 Wedgwood Jasper Medallion, blue and white, portrait of Prince Ernest.

2569 Leeds Ware Centre Piece with masks in relief, surmounted by a pine apple.

Contributed by E. Hailstone, Esq.

2570 Horn Snuff Box, bordered with steel; on the lid a medallion of Wedgwood's jasper, in the centre white figure of a female before an altar on pink ground, and border of signs of the Zodiac on blue.

2571 Pair of Wedgwood Mottled-ware Vases, in imitation of marble, gilt handles.

2572 Black Basaltes Mug, with bold scrolls in relief, silver mounted.

2573 Leeds Ware Fountain with figures in relief, dolphin spout.

2574 Leeds Ware Cornucopia, scrolls and masks in relief.

2575 Elers Red Ware Coffee Pot, with small figures and rococo scrolls in relief.

2576 Pair of Mottled Ware Vases, in imitation of marble by J. Voyez, white handles and leaves in relief.

Contributed by George Briggs, Esq.

2577 Wedgwood Smelling Bottle, white figures on blue ground.

Contributed by Charles Butler, Esq.

2578 Pair of Wedgwood Oval Plaques, Terpsichore and Faun playing on the double flute.

Contributed by John Rhodes, Esq.

2579 Wedgwood Vase, blue and white relief, Silenus on an Ass and Bacchanals; reverse, boys and goat.

Contributed by Emerson Norman, Esq.

2580 Leeds Basket and Tray, coloured border and perforated.

2581 Leeds Dish; perforated border.

2582 Ivory Tea Caddy, with Wedgwood medallion of female figure and Cupid.

2583 Old English Coffee Pot; black glaze, mounted in silver.

2584 Don Pottery Tea Caddy; drab ground, with chocolate figures in relief. Marked, *Green, Don Pottery.*

No.	
	Contributed by Thos. Nunneley, Esq., M.D.
2585	LOFTY LEEDS CENTRE PIECE, of four tiers of shells and brackets, surmounted by Venus and Cupid on rockwork stand.
2586	LEEDS POTTERY PLATE; pierced border and festoons in relief.
	Contributed by R. Verity, Esq.
2587	WEDGWOOD MEDALLION OF GEORGE IV. when Prince of Wales.
2588	WEDGWOOD MEDALLION OF THE PRINCE OF WALES.
	Contributed by S. C. Hall, Esq., F.S.A.
2589	SWANSEA GLOBULAR VASE, blue ground, painted with passion flower, &c., inscribed "Cambrian."
2590	SWANSEA OVIFORM VASE AND COVER, yellow ground, and blue borders and handles, brown scrolls at the top.
2591	SWANSEA FLOWER VASE, on a tripod, blue, with white border, painted with acanthus scroll, on the cover a bouquet of flowers in full relief.
2592	SWANSEA CUP-SHAPED VASE, blue ground, black border, with white classical figures at top.
2593	SWANSEA CUP-SHAPED VASE, blue ground, black border, with white classical figures at top.
2594	SWANSEA LAMP, resting on a pedestal, and triangular foot, the handle in form of a female holding a pitcher; blue ground, white border at top with coloured scrolls.
	Contributed by J. Hawkins, Esq.
2595	PINXTON TUREEN, COVER, AND STAND, with views and churches.
2596	PINXTON JUG, painted with a dog, after Morland.
2597	TWO LEEDS BUTTER BOATS, swan-shaped, white and green.
2598	EQUESTRIAN FIGURE OF HUDIBRAS, in English pottery.
2599	TWO MOTTLED JUGS, Don pottery.
2600	TWO BARRELS, imitation of Wedgwood, by J. Lockett.
	Contributed by J. W. Jeans, Esq.
2601	LEEDS WARE BUTTER BOAT, buff colour, and twisted handle.
	Contributed by J. Malcolm Esq.
2602	OVAL WEDGWOOD PLAQUE, blue ground, Bacchus and Ariadne.
	Contributed by Emerson Crawford, Esq.
2603	LOFTY WEDGWOOD VASE, blue ground, with figures in relief representing a Roman sacrifice.
	Contributed by L. Menke, Esq.
2604	PAIR OF LARGE WEDGWOOD VASES, in imitation of the Etruscan.
2605	WEDGWOOD PLAQUE. A Sacrifice to Flora.
2606	A SET OF THREE WEDGWOOD VASES.
2607	TWO WEDGWOOD CUPS AND SAUCERS.
2608	WEDGWOOD TEA POT.
	Contributed by J. J. Lewis, Esq.
2609	LARGE IRON STONEWARE VASE, with Cupids in imitation bronze, and painted with landscapes. Made at Leek, in Staffordshire, by Mason and Co.
2610	LARGE LOWESTOFT FOUNTAIN.
	Contributed by Thomas Eagland, Esq.
2611	LEEDS POTTERY FRUIT BASKET AND STAND.
	Contributed by Mrs. Jordan.
2612	TWO EARLY ENGLISH PLATES (Delft ware), with rude portraits and initials of King William III. and Queen Mary.

No.

Contributed by Edward Hailstone, Esq.

2613 MODEL OF A COBLE BOAT. Stockton Pottery.

SECTION X.
ORIENTAL.

Contributed by Lady Rolle.

2622 TWO ORIENTAL BOTTLES, hexagonal, with painted medallions of Chinese figures.

Contributed by Col. the Hon. C. S. Vereker.

2623 A JAPANESE VASE, deep blue, with scroll pattern in gold, and strips of flowers painted on white and heart-shaped medallions on the sides, painted with landscapes and figures.

Contributed by E. Greaves, Esq.

2624 JAPANESE BOX, of Ivory, inlaid with mother-of-pearl and stones.

Contributed by Henry F. Holt, Esq.

2625 ANCIENT HUNDRED-RING BRONZE VASE OR INCENSE BURNER, supported by three Atlantes, handles of Saurian lizards, the surface covered with moveable rings; wooden cover.

2626 ANCIENT HUNDRED-RING BRONZE VASE, resting on three lions, elephant-head handles, and a band of early *siao tchouan* or seal characters.

2627 ANCIENT HUNDRED-RING BRONZE VASE, with kylin handles, on wood stand.

2628 ANCIENT BRONZE INCENSE VASE, resting on three elephants' heads; loop handles, surmounted by a kylin; fifty rings round the lower part.

2629 ANCIENT BRONZE STAND, with hollow cylindrical tubes, through which the darts were thrown, or target, called by the Chinese *Tow Hoo;* four figures seated on the upper, and four others on the lower part; wood stand.

2630 VERY EARLY BRONZE CYLINDRICAL VASE, with four Buddhist deities and dolphin handles; diapered band at top for holding the slips of bamboo for casting lots, called "Sticks of Fate."

2631 EARLY BRONZE CYLINDRICAL VASE (the companion), with a Buddhist temple and pilgrims in relief.

2632 EARTHENWARE ALCARAZZA OR WATER JUG, of white clay, with minute ornamentation; within the mouth, a pierced rosette covers the orifice. Morocco.

2633 THREE GILT-BRONZE INDIAN CHESSMEN.

2634 PAIR OF IVORY BANGLES, ornamented with silver piqué work; worn by Indian women.

2635 BRONZE BELL, from the Temple of Ava, in Burmah, with extraordinary vibration of sound.

2636 METAL PASTILLE BURNER, opening in form of a lotus flower, from Arabia. (From Lady Hester Stanhope's Collection.)

2637 MODERN CHINESE PARURE, formed of the kingfisher's feathers, of turquoise in form of leaves, with a fret between of lapis lazuli coloured feathers, mounted in gold, with silver hair-pins, brooch, &c.

2638 MODERN CHINESE BOX, of crimson lac, representing on the cover the bridge of Foo Chow, where it was made; bordered with finely-gilt open scrolls of carved wood.

2639 A COLLECTION OF CHINESE COINS, in silver and bronze (see MSS. list).

2640 TWO MODERN CHINESE WEDDING CARDS, describing the good qualities of the bride and bridegroom.

No.

Contributed by John Gadsby, Esq.

2641 SILVER ANKLET, worn by a Nubian woman, hollow, with small pebbles to make a tinkling noise, ornamented with punched designs.

2642 SILVER HORN, worn by a Jewess of Algiers, of scrolls.

Contributed by Emerson Norman, Esq.

2643 CHINESE ENAMEL PASTILLE BURNER.

Contributed by the Rev. T. Stamiforth.

2644 ORIENTAL BOTTLE, brown mottled ground, globular form, long neck.

2645 ORIENTAL BOTTLE OF TURQUOISE CRACKLE.

2646 ORIENTAL CRACKLE BOTTLE, covered with bronze-coloured composition.

Contributed by Gilson Homan, Esq.

2647 PAIR OF CHINESE CLOISONNÉ ENAMEL INCENSE BURNERS AND COVERS, with gilt dragon handles and knob, resting on three elephants' heads of white enamel, the body of turquoise colour, inlaid with birds and flowers, on carved wood stands.

2648 PAIR OF WHITE JADE CYLINDERS, elaborately carved with Chinese pilgrims and landscapes, enclosed on a pagoda of enamelled metal.

2649 CHINESE SCREEN, formed of a circular slab of porcelain, richly enamelled in colours, with a representation of the buildings forming the Summer Palace at Pekin, on a carved wood stand, resting on a recumbent bull.

2650 JAPANESE BRONZE INCENSE BURNER, with dragons in high relief, resting on elephants' heads; the cover surmounted by a figure seated on a Kylin; chased bronzed stand.

2651 A JAPANESE BRONZE JUNK, with figures seated.

Contributed by Mr. Humphrey Roberts.

2652 ORIENTAL CHINA TEA POT, dark green diapered ground, with coloured enamel flowers.

Contributed by H. W. Diamond, Esq., M.D.

2653 SATSUMA (JAPAN) POTTERY CUP, of cream-colour, painted with flowers.

2654 SATSUMA POTTERY MATCH POT, painted with flowers.

Contributed by M. D. Wyatt, Esq.

2655 CHINESE SILVER FILIGREE SCENT BOTTLE, of delicate work, partly enamelled; with pendents.

2656 IVORY BOX, of early Indian work, elaborately carved and perforated on ruby foil.

2657 CARVED WOOD BOX, of Indian work, with scrolls in relief.

2658 SQUARE GOLD-ENAMELLED PAUN BOX, painted with the Iris and other flowers, and the miniature of a lady richly dressed. Persian work—17th Century.

Contributed by Isaac Falcke, Esq.

2659 CHINESE CLOISONNÉ ENAMEL DUCK, on stand.

2660 CHINESE BIRD, carved in crystal, on stand.

2661 CHINESE CLOISONNÉ ENAMEL VASE, elegant design; water-lilies and blue leaves on dark blue ground.

2662 CHINESE ENAMEL, gourd-shaped, blue ground, with white and red flowers, mounted with gilt handle and spout.

2663 CHINESE ENAMEL DOUBLE FLAT BOTTLE, one blue, the other black ground, with vases of flowers.

No.

2664 CHINESE PORCELAIN BOTTLE; imperial yellow ground, with coloured enamel dragons of five claws; globular top, on stand.

2665 RUBY AND BLUE SPLASH BOTTLE, of Chinese porcelain, and stand.

2666 PAIR OF CHINESE PORCELAIN BOTTLES; turquoise ground, with flowers in relief; leaf border, on stands.

2667 ORIENTAL GREEN CRACKLE BOTTLE.

2668 CHINESE PORCELAIN BOTTLE, of fine claret colour, with stand.

2669 CHINESE PORCELAIN BOTTLE, of green crackle, on stand.

2670 PAIR OF PINK CHINESE PORCELAIN BOTTLES, on stands.

2671 CHINESE PORCELAIN BLUE SPLASH, on stand.

2672 CHINESE PORCELAIN BOTTLE; gourd-shaped, of yellow colour, with dragons in relief, on blue stand.

2673 CHINESE PALE LAVENDER CELADON BOTTLE, with belts of ornaments in relief, on stand.

2674 CHINESE BOTTLE, of fine ruby splash colour.

2675 PAIR OF PEKIN PORCELAIN BOTTLES, gourd-shaped, pale green with coloured flowers, on stands.

2676 CHINESE CLOISONNÉ ENAMEL GOURD-SHAPED BOTTLE; blue ground, with hare and flowers; on gilt stand.

2677 ORIENTAL LIGHT-BLUE BOTTLE, with scrolls and flowers in relief, on stand.

2678 CHINESE PORCELAIN BOTTLE; brick-red ground, painted with water-fowl; and stand.

Contributed by Messrs. Phillips Brothers.

2679 CHINESE CLOISONNÉ ENAMEL BOTTLE, of scale pattern, with blue, yellow, and red escutcheon border, gilt dragon handles.

Contributed by Sir T. W. Holburne, Bart.

2680 ORIENTAL PLATE, cocks in centre.

2681 TWO ORIENTAL PLATES, crimson border, figure centre.

2682 PERSIAN WARE BASIN, with striped pattern of flowers in green, red, and yellow; blue check border.

2683 PERSIAN WARE CUP, blue ground, brown flowers and green leaves.

2684 PERSIAN WARE CUP AND SAUCER, white, with coloured leaves.

Contributed by C. Bowyer, Esq.

2685 EARTHENWARE CUP AND SAUCER, decorated with metallic lustre.

Contributed by Robert Napier, Esq.

2686 PERSIAN WARE BOWL AND COVER, of the 18th Century. A fine example.

2687 PERSIAN WARE BOWL.

2688 PERSIAN WARE CUP AND SAUCER.

2689 A LARGE CIRCULAR PILGRIM'S BOTTLE, of Japan porcelain, pure white ground, painted with flowers and shrubs, loop fretwork handles in rose-coloured enamel.

Contributed by J. B. Stanhope, Esq., M.P.

2690 PAIR OF LOFTY ORIENTAL PORCELAIN JARS, lapis lazuli, blue ground, with gold veins and white compartments of flowers.

2691 PAIR OF LOFTY ORIENTAL PORCELAIN JARS, in blue and white Nankin pattern, with Chinese figures, on pedestals.

2692 CHINESE ENAMELLED VASE, of flattened circular form, two handles.

No.

Contributed by E. Hailstone, Esq.

2693 PAIR OF CHINESE PORCELAIN VASES, globular, black ground, enamelled with dragons and flowers in colours.

2694 PAIR OF RED JAPANESE LAC CUPS, with birds and flowers in relief, lined with silver.

Contributed by W. Bragge, Esq.

2695 A SELECTION OF ABOUT FIFTY CARVED "NUTCHKIES," or Japanese ivory buttons, of humorous subjects.

Contributed by Dr. Heaton.

2696 GOLD FILIGREE SCENT BOTTLE. Indian. 18th Century.

2697 INDIAN AMBER CUP AND STAND.

2698 TWO JAPANESE VASES AND STANDS. (From Sir R. Alcock.)

Contributed by Jno. Rhodes, Esq.

2699 JAPANESE MINIATURE CABINET.

2700 JAPANESE MEDICINE CASE.

2701 JAPANESE TORTOISE.

2702 JAPANESE IVORY BOX, duck-shaped.

2703 JAPANESE CIRCULAR IVORY BOX, inlaid with mother-of-pearl, stones, insects, trees, &c.

2704 JAPANESE BRONZE TOAD AND SERPENT.

2705 JAPANESE GREEN JADE CYLINDRICAL VASE, carved in relief with landscapes and figures, on metal gilt stand.

2706 JAPANESE TORTOISESHELL MEDICINE CHEST, with two ivory boxes and tray.

2707 SQUARE JAPANESE IVORY BOX, inlaid with insects.

2708 JAPANESE GOLD LAC TRAY, with flowers.

2709 BLACK LAC CUP AND SAUCER, with gold flowers.

2710 JAPANESE IVORY GROUP OF MALE AND FEMALE BALLAD SINGERS.

2711 JAPANESE IVORY GROUP OF DRINKING FIGURES.

2712 JAPANESE IVORY BIVALVE SHELL BUTTON, the interior carved with landscape and buildings.

2713 JAPANESE IVORY ELEPHANT, inlaid with metal and pearl trappings.

2714 JAPANESE BRONZE FLOWER HOLDER, with stork handle.

2715 JAPANESE BRONZE INCENSE VASE, in form of a sunflower.

2716 JAPANESE BRONZE CUP, two handles, gilt relief of dragon and flowers.

Contributed by Jacob Brett, Esq.

2717 AN ORIENTAL CRIMSON JAR, splashed with blue, with small stone-coloured neck; and a carved wood stand.

Contributed by Farquhar Matheson, Esq.

2718 OBLONG CHINESE COPPER ENAMELLED BOX, painted with figures and interiors.

2719 INDIAN SILVER BRACELET, richly chased with leaves and minute designs.

2720 GOOJERAT BRACELET, of steel, damascened with gold scrolls, &c.

Contributed by R. Temple Frere, Esq.

2721 TWENTY IVORY "NUTCHKIES," or buttons of Japanese work.

No.

Contributed by Viscount Pollington.

2722 HELMET, ornamented in low relief, with medallions of figures on horseback, damascened gold borders. Ispahan.

2723 STEEL BATON OF OFFICE, damascened with gold, the mace end in form of a bull's head. Ispahan.

2724 STEEL BATTLEAXE, damascened blade. Ispahan.

2725 STEEL SPEAR HEAD, damascened with gold. Ispahan.

2726 STEEL SPEAR HEAD, with double-pronged end. Ispahan.

2727 CIRCULAR SHIELD, damascened with gold scrolls, bordered with medallions of figures and inscriptions, and four bosses in the front. Ispahan.

2728 A SET OF FOUR ELABORATELY-CARVED WOOD SPOONS, for Sherbet. Teheran.

2729 SILVER-GILT NECKLACE, OR TORQUES, twisted, with plain hook and eye, from the centre of which hang six chain pendents, with balls, &c., attached, to hang on the breast. Koordish.

2730 SIX BABYLONIAN CYLINDERS, engraved with cuneiform inscriptions and full-length figures.

2731 CIRCASSIAN SILK BELT, with enamelled rosettes and clasp.

2732 KOORDISH SILVER NECKLACE, ornamented with filigree tablets and beads, and piastres, suspended by chains.

2733 CYLINDRICAL AMULET, set all over with turquoises, carbuncles at the ends, opening to contain a written document. Bagdad.

2734 PAIR OF GOLD EARRINGS, circular, with perforated scrolls, bearded border. Teheran.

2735 CIRCULAR GOLD NOSE RING, with granulated scrolls and bosses, set with turquoises. Bagdad.

2736 PAIR OF GOLD EARRINGS, crescent-shaped, enamelled centre, bordered with pearls. Teheran.

2737 GOLD CLASP, of two circular discs of open filigree scrolls, turquoises in the centre. Fine work. Teheran.

2738 EBONY TUBE, mounted in silver, and inlaid with silver pique work.

Contributed by HER MAJESTY THE QUEEN.

2739 TWO ORIENTAL GUNS, inlaid with coral and silver.

2740 TWO ORIENTAL BATTLEAXES, silver-gilt handles.

2741 TWO SILVER-GILT PERSIAN ESSENCE BOTTLES, with chains and coral beads.

2742 ORIENTAL SWORD, silver handle and repoussé scabbard with scrolls.

2743 ORIENTAL SWORD, silver-gilt handle, ebony pommel.

2744 ORIENTAL SWORD, silver-gilt handle and scabbard.

2745 ORIENTAL SWORD, silver-gilt sheath and Jade handle.

2746 TWO ORIENTAL DAGGERS, the blades chased with elephants, the forked handles elaborately damascened with gold.

Contributed by Lieutenant N. Spencer Percival, R.A.

2747 DESK, ornamented in relief with gold lac, in birds, rocks, &c. Modern Canton work.

2748 WRITING DESK, of gold lac, elaborately pencilled with figures. Japanese.

2749 TWO TAZZE, of gold lac, ornamented with hand screens. Japanese.

2750 IVORY CABINET, carved in low relief with figures and fish, &c., coloured, inlaid with mother-of-pearl. Japanese.

No.

2751 IVORY CABINET, ornamented with gold lac, mounted in silver, on gold lac stand, with ivory panels. Japanese.

2752 SQUARE IVORY BOX, ornamented with gold lac, inlaid with metal figures.

2753 SQUARE IVORY BOX, ornamented with gold lac and metal figures in relief.

2754 TWO IVORY BOXES, circular, ornamented with gold lac. Japanese.

2755 PAIR OF OVAL IVORY BOXES, ornamented in gold lac with ships and mountainous scenery. Japanese.

2756 GOLD LAC BOX, in form of a native junk. Japanese.

2757 GOLD LAC VASE AND STAND, inlaid with mother-of-pearl and coral.

2758 SQUARE WRITING CASE, of gold lac, with bridge, trees, &c. Japanese.

2759 TWO SQUARE GOLD LAC BOXES.

2760 TWO GLOVE BOXES, of tortoiseshell, gold lac birds and flowers. Japanese.

2761 PAIR OF TORTOISESHELL TRAYS, ornamented in gold lac with toads and serpents. Japanese.

2762 SQUARE TORTOISESHELL TRAY, ornamented in gold lac with birds and flowers. Japanese.

2763 GOLD LAC TRAY, in form of the segment of a circle, with landscapes.

2764 TORTOISESHELL CABINET, gold lac ornaments, mounted in silver, and a gold lac stand. Japanese.

2765 SMALL CABINET, of three drawers, gold lac and metal figures. Japanese.

2766 GOLD LAC MEDICINE CASE, cord and ivory button in form of a tortoise.

2767 TWO OVAL BRONZE INCENSE VASES AND COVERS, with animals in high relief, surmounted by animals.

2768 VASE-SHAPED ORNAMENT, of Chinese enamel, turquoise ground, and coloured flowers.

2769 PAIR OF BRONZE VASES, with foliage in high relief. Japanese.

2770 A FERRY BOAT, of gold lac, with five carved ivory figures, a monkey and a chest, two principal inlaid with pearl. Japanese.

2771 PAIR OF LARGE SQUARE SCREENS, pierced ebony borders, circular centres richly embroidered with birds and flowers. Japanese.

2772 FIVE JAPANESE PORCELAIN EGGSHELL CUPS AND SAUCERS.

2773 IVORY MEDICINE CASE, ornamented with birds in pearl and gold lac.

2774 GOLD LAC BOX, two drawers, with ships and rocks. Japanese.

2775 THREE BOXES AND COVERS, of gold lac. Japanese.

2776 SQUARE GOLD LAC BOX, with landscapes and figures. Japanese.

2777 CIRCULAR WOOD BOX, with three gold lac fans on the cover. Japanese.

2778 IVORY BONBONNIÈRE, inlaid with mother-of-pearl and stones in flowers, containing four lac boxes and lac stand. Japanese.

2779 A BOWL, of plain black and grey mottled marble. Japanese.

2780 SMALL IVORY CABINET, with an elephant in relief, coloured, inlaid with mother-of-pearl in birds and flowers. Japanese.

2781 SMALL CABINET AND STAND, with elephant in relief, coloured, inlaid with mother-of-pearl flowers. Japanese.

2782 SMALL GOLD LAC CABINET, three drawers, in form of a table, with designs of hand screens. Japanese.

2783 SMALL GOLD LAC CABINET, of three drawers. Japanese.

2784 SQUARE GOLD LAC BOX, black medallions of landscapes. Japanese.

2785 GOLD LAC CABINET, inlaid with ivory panels and tortoiseshell. Japanese.

No.

2786 LEATHER POUCH, embroidered and ornamented with animals in relief, surmounted by a jointed metal man, in armour, inlaid with gold, ivory head: from his belt hangs a smaller pouch. Japanese.

2787 GOLD TABLET, with granulated ornaments, inlaid with lapis lazuli and turquoise. Chinese work.

2788 IVORY CASKET, elaborately carved in high relief with a procession of figures, round the sides panels of flowers. Modern Canton work.

2789 PAIR OF LARGE ORIENTAL PORCELAIN VASES, red ground, ornamented with flowers and scrolls; carved stands.

2790 TWO SMALL UPRIGHT TABLES, of black wood.

2791 EBONY CABINET, with perforated panels, and carved in relief with vases.

Contributed by Major Burt, F.R.S.

2792 AN AMULET, enclosed in an octagonal silver box, ornamented in niello, with Arabic inscription, containing a book with extracts from the Koran.

Contributed by J. Heywood Hawkins, Esq.

2793 PAIR OF FILIGREE CANDLESTICKS.

2794 TWO ORIENTAL FILIGREE SILVER PISTOLS AND SWORD.

2795 PAIR OF SILVER FILIGREE CRABS.

Contributed by Henry Durlacher, Esq.

2796 PERSIAN WARE DISH, white and blue turquoise, with figures of animals.

2797 PERSIAN WARE PLATE, green and white, with animals.

2798 PERSIAN WARE PLATE, white ground, red and green flowers.

2799 PERSIAN WARE JUG, white and green, with animals.

2800 PAIR OF LOFTY CLOISONNÉ ENAMEL PILGRIMS' BOTTLES, of flat circular form, dark blue and black ground, with flowers and birds, and stands.

Contributed by Dr. Heaton.

2801 INDIAN SILVER FILIGREE CUP AND STAND.

2802 CARVED IVORY CUP, with flowers.

Contributed by Geo. P. Hall, Esq.

2803 INDIAN SILVER GIRDLE.

2804 INDIAN SILVER GIRDLE.

Contributed by John Gadsby, Esq.

2805 BEDOUIN SHEIK'S POWDER FLASK, mounted in silver, with chased borders of minute work, ivory primer; and a JEWISH SASH, embroidered with gold.

Contributed by Gilson Homan, Esq.

2806 A CARVED IVORY BOX, with figures and flowers in relief; a CARVED IVORY MIRROR CASE; a PAIR OF CARVED IVORY BRUSH HANDLES, with border of flowers in relief; a CARVED IVORY CARD CASE.

Contributed by Mrs. Wood.

2807 TWO CHINA PLATES, with landscapes and flowers.

2808 TWO PLATES, with flowers, &c.

SECTION Y.

FURNITURE.

Contributed by Charles Mills, Esq.

2810 A TAMBOUR FRAME. Formerly belonged to Madame de Pompadour.

2811 FRENCH MARQUETRY COMMODE.

2812 READING DESK, of Italian marquetry.

No.

Contributed by S. Hodgkinson, Esq.

2813 CARVED WOOD COFFER, decorated with geometrical tracery and richly mounted with clamps, lock, &c., in gilt bronze; on the top are champlévé enamel medallions bearing arms *azure*, a fess between six estoilles of five points or Gothic work. Date, about 1370.

Contributed by W. H. Forman, Esq.

2814 TWO EBONY CHAIRS, elaborately carved, inlaid with ivory. Part of a set in possession of W. H. Forman, Esq.

Contributed by C. Winn, Esq.

2815 EBONY CABINET, inlaid with ivory in geometrical patterns.

Contributed by W. B. Beaumont, Esq.

2816 AN ITALIAN RENAISSANCE CASSONE OR MARRIAGE COFFER, and the fron of another, both painted in oil with figure subjects of the latter end of the 15th Century.

Contributed by the Earl of Chesterfield.

2817 TWO CHAIRS IN STYLE OF LOUIS XV., gilt, with seats and backs covered in fine needlework, one with falcon on pale blue ground surrounded with border, the other birds and flowers on maize colour.

Contributed by J. B. Stanhope, Esq., M.P.

2818 CABINET OF TORTOISESHELL, inlaid with engraved white metal in subjects, resting on four legs. (Earl Cadogan's Collection.)

2819 BUHL CLOCK OF TORTOISESHELL AND BRASS, mounted in ormolu, on a buhl pedestal.

2820 PAIR OF BRONZE AND ORMOLU HAND-CHASED CANDELABRA.

2821 PAIR OF PEDESTALS, of silver buhl, on blue ground, mounted in ormolu.

2822 MARQUETERIE TABLE, oval top inlaid in scrolls, twisted pillar resting on three dragons.

2823 SILVER BUHL CABINET, mounted in ormolu.

Contributed by the Rev. W. Randall.

2825 HANDSOME CABINET, entirely faced with specimens of jasper, onyx, and rare stones; lapis lazuli columns, and gilt metal mounts. 17th Century.

SECTION Z.—GALLERY H.

MINIATURES.

Contributed by G. D. W. Digby, Esq.

2831 WILLIAM, LORD DIGBY. About 1720. Enamel, in agate ease.

2832 VENETIA, LADY DIGBY. Represented as found dead in her bed. After Vandyck, 1633. *P. Oliver.*

2833 A LADY OF THE FAMILY OF DIGBY. Beginning of the 18th Century. Enamel.

2834 LADY ARABELLA STUART. Card. Ascribed to *P. Oliver.*

2835 LADY ARABELLA STUART. Signed "I. O." *Isaac Oliver.*

2836 LADY KATHARINE HOWARD. First wife of Sir John, son of Sir Kenelm Digby. Card. *S. Cooper.*

2837 A LADY OF THE DIGBY FAMILY. Card. *P. Oliver.*

2838 SIR KENELM DIGBY, AND LADY VENETIA STANLEY HIS WIFE. With mottoes, after Vandyck. *P. Oliver.*

2839 LADY VENETIA STANLEY. Afterwards wife of Sir K. Digby. (From Strawberry Hill.) Card. *Isaac Oliver.*

No.	
2840	Son of Sir Kenelm Digby. Painted on card. *P. Oliver.*
2841	Portrait, perhaps of George Lord Digby, Earl of Bristol. Enamel.
2842	John, Lord Digby. Afterwards Earl of Bristol. Painted about 1670. Card. Ascribed to *S. Cooper.*
2843	Lady Lucy Percy, mother of Lady Venetia Digby. (From Strawberry Hill.) Card. *Contributed by J. Heywood Hawkins, Esq.*
2844	Portrait of a Lady. Oil. *Vander Helst.*
2845	Portrait of a Lady. Dated 1600. Ætatis 23. Oil.
2846	Robert Harley, Earl of Oxford. Oil.
2847	Jacob Hall, the Rope Dancer and Comedian. Temp. Charles II. Oil.
2848	Portrait of a Gentleman. Oil.
2849	Portrait of a Gentleman. Oil.
2850	Portrait of a Gentleman. Oil.
2851	Thomas Wentworth, Earl of Strafford. Card. *J. Hoskins.*
2852	Sir Philip Sidney. Dated 1586. Ætatis 19. Ascribed to *I. Oliver.*
2853	Alicia, Wife of Sir Thomas More. Card. *Hans Holbein.*
2854	Henry, Earl of Arundel. Card. *P. Oliver.*
2855	Henry, Prince of Wales, eldest son of James I. Signed "G. B." By *Sir Balthazar Gerbier.*
2856	Portrait of a Lady. Card. *J. Hoskins.*
2857	Lord Herbert of Cherbury. Card. *J. Hoskins.*
2858	Portrait of a Young Man. Oil. *C. Polemberg.*
2859	Charles II. Oil.
2860	Gerard Dow, painter. Oil. By *Slingelandt.*
2861	Portrait of a Gentleman, in a ruff. Dated 1604.
2862	Portrait of a Gentleman. Oil. By *C. Janson.*
2863	A Lady. Oil. By *Rembrandt.*
2864	D. Teniers, Dutch painter. Oil. *Sir. B. Gerbier.*
2865	Louis, Prince de Condé.
2866	Madame de Maintenon. Dated 1656.
2867	Madame de la Valliere
2868	Lord Burleigh. Card.
2869	Frances Howard, wife of the Earl of Essex. Card. *P. Oliver.*
2870	Portrait of a Lady. Oil. By *C. Janson.*
2871	The Wife of D. Teniers. Dated, 1627. *Sir B. Gerbier.*
2872	Sir Harry Vane. Oil.
2873	Henri Duc de Montmorency. Oil.
2874	Dr. J. Gandy. Oil.
2875	Portrait of a Lady. Oil.
2876	Admiral de Ruyter. Oil.
2877	Portrait of a Gentleman. Oil.
2878	Henri II. of France. Oil.
2879	Duke of Saxony, the friend of Luther. Oil.
2880	Portrait of a Gentleman. Oil.
2881	Portrait of a Young Man, in a buff jerkin. Oil.
2882	Sir George Wharton, the astrologer. Oil.

No.	
2883	Portrait of a Youth.
2884	Portrait of a Youth.
2885	Villiers, Duke of Buckingham.
2886	Portrait of a Divine. Oil.
2887	Portrait of a Divine. Oil.
2888	Portrait. Unknown. Oil.
2889	Portrait. Unknown. Oil.
2890	Queen Anne. Oil.
2891	Portrait. Unknown. Oil.
2892	Portrait. Unknown. Oil.
2893	Portrait. Unknown.
2894	Portrait. Unknown.
2895	Portrait. Unknown.
2896	Duke of Newcastle. Oil. *Sir Godfrey Kneller.*
2897	Portrait. Unknown.
2898	Portrait. Unknown.
2899	Portrait of a Man. Oil. By *S. Bourdon.*
2900	Portrait of a Gentleman. Oil.
2901	T. Flatman. Artist. By *himself.*
2902	Portrait of a Gentleman. Oil.
2903	Sir Francis Drake, when young.
2904	Thomas Hobbes, philosopher. By *Sir R. Peake.*
2905	Galileo, astronomer. Oil. By *Titian.*
2906	Sir Elias Ashmole, antiquary. Oil.
2907	Portrait of a Gentleman. Oil.
2908	Bartolomeo Gonzales, painter. Oil. By *Gonzales.*
2909	The Emperor Ferdinand II. of Germany.
2910	Portrait of a Gentleman. Oil.
2911	Portrait of a Lady. Unknown. Oil.
2912	Portrait of a Gentleman. Unknown. Oil.
2913	Portrait of a Gentleman, in a ruff. Oil. By *C. Janson.*
2914	Andrew Marvell. Oil. By *S. Cooper.*
2915	Bernini, the sculptor. Oil.
2916	Van Harp, painter. Oil. By *Van Harp.*
2917	Portrait of a Young Man; Cupids in the background holding a curtain. Oil. By *Valasquez.*
2918	Portrait. Unknown. Oil. By *C. Janson.*
2919	Portrait. Unknown. Oil. By *C. Janson.*
2920	John, Lord Digby. Oil. By *W. Dobson.*
2921	Portrait. Unknown. Oil.
2922	Ditto. Ditto. Oil.
2923	Ditto. Ditto. Oil.
2924	Guillelmus van Gutenburg. Oil.
2925	Ditto. Ditto. Oil.
2926	Ditto. Ditto. Oil.
2927	Ditto. Ditto. Oil.
2928	Sir John Suckling. Oil.

No.

2929 Portrait of a Gentleman. Temp. Charles I. Oil.
2930 Portrait of a Lady. Oil.
2931 Portrait of a Lady. Oil.
2932 Duc d'Alençon. Oil.
2933 Portrait of a Gentleman. Oil.
2934 Duke of Monmouth.
2935 Katherine, Princess of Cleves.
2936 Portrait of a Gentleman. Card.
2937 Portrait of a Lady. Dated 1577. Card.
2938 Portrait of a Lady. Temp. Charles II.
2939 Portrait of a Gentleman, in armour. 17th Century.
2940 Portrait of a Gentleman, in a black dress. 17th Century.
2941 Portrait of a Lady, in a close cap and ruff. Dated 1575.
2942 Portrait of a Lady. 17th Century.
2943 Portrait of a Lady. Unknown. Painted on the reverse of a silver coin of Louis XIV.
2944 Portrait of a Lady. Unknown. Painted on the obverse of a silver coin of Louis XIV.
2945 Portrait. Unknown. Oil.
2946 Portrait. Unknown. Oil.
2947 Portrait. Unknown. Oil.
2948 Portrait. Unknown. Oil.
2949 Duchess of St. Alban's. By *Richard Gibson.*
2950 Vander Werf, the painter. By *J. S. Liotard.*
2951 Portrait of a Gentleman.
2952 Portrait of a Young Man, in Armour. 17th Century.
2953 Portrait of a Gentleman. By *J. Meyer, R.A.*
2954 Portrait of a Lady. Painted by *J. S.*, 1765.
2955 Kotzebue. By *Sené.*
2956 Portrait of a Lady, in an Eastern dress. Ivory.
2957 Portrait of a Lady. Painted on Card. By *Holbein.*
2958 His Royal Highness George, Prince of Wales. By *P. Violet.*
2959 Thurlow, Secretary to Oliver Cromwell. Enamel. By *Bordier.*
2960 Addison. Enamel.
2961 George II. Ivory, in jewelled frame.
2962 Duke of Richmond. Killed by the bite of a fox. Ivory.
2963 Peg Woffington. Enamel. Signed "N. H." 1749. *N. Hone.*
2964 Lady, in a blue dress. By *C. Boit.*

Contributed by Sir C. W. Dilke, Bart.

2965 Portrait of a Lady. *Cosway.*
2966 Son of Sir Kenelm Digby. *Cooper.*
2967 Henry VII. (From the Strawberry Hill Collection.) *Unknown.*

Contributed by J. G. Fanshawe, Esq.

2968 A Miniature Portrait of John Milton. Oil. By *S. Cooper.*

Contributed by Sir John S. Trelawney, Bart.

2969 Portrait of Sir W. Trelawney. *Barry.*

No.

2970 PORTRAIT OF SIR HARRY TRELAWNEY.

Contributed by the Rev. J. E. Waldy.

2971 BOSSUET. Oil.

2972 PRINCE RUPERT.

Contributed by Isaac Falcke, Esq.

2973 MINIATURE OF LORD BYRON. Painted by *James Holmes.*

Contributed by Miss Colline.

2974 MRS. ALCOCK, of Skipton.

2975 MRS. LAMPLUGH. By *H. De Janvy.*

Contributed by Mrs. M. Digby Wyatt.

2976 MINIATURE OF GARRICK.

2977 MINIATURE OF MRS. GARRICK.

Contributed by S. Sharp, Esq.

2978 A MINIATURE OF LADY JANE GREY, contemporaneous; on vellum, in a case.

Contributed by C. Butler, Esq.

2979 MINIATURE OF A GIRL'S HEAD AND BUST, in gold frame. By *Greuze.*

Contributed by A. Joseph, Esq.

2980 A FRAME, containing Fifteen Sketches of Portraits. By *R. Cosway, R.A.* 1. HON. MRS. DAMER.—2. PRINCESS OF WALES.—3. PRINCESS ELISABETH.—4. PRINCESS CHARLOTTE.—5. LADY LYTTELTON.—6. LADY ROLLE.—7. DUC DE MONTPENSIER.—8. RICHARD COSWAY, R.A.—9. DUKE OF HAMILTON.—10. GEORGIANA, DUCHESS OF DEVONSHIRE.—11. COUNTESS MENOGRE.—12. COUNTESS OF PEMBROKE.—13. LADY LUCY BARRY.—14. COMTESSE DE VANDRIST.—15. MADAME DE PINTO.

2981 A FRAME, containing Sixteen Sketches of Portraits. By *R. Cosway, R.A.* 16. MISS LINWOOD.—17. SIGNORA ALLEGRANTI.—18. LADY (unknown).—19. MRS. COWLEY.—20. MRS. HARDING.—21. MRS. CROUCH (Actress).—22. LEWIS (Actor).—23. MISS ELLIOTT (Actress).—24. MARIA COSWAY.—25. MADEMOISELLE LAUBWINSKI.—26. GANDUCCI (Singer).—27. HERR SCHRÖDER.—28. SIGNOR D'ARGENIO.—29. VINCENT LUNARDI (Æronaut).—30. COUNT SODERINI.—31. D'HAUTEVILLE.

Contributed by R. Verity, Esq.

2982 PORTRAIT OF HANS HOLBEIN. Painted by himself. Oil.

2983 A FRAME OF MINIATURES, in wax, of the Third Duke of Rutland, 1746; and Lord George and Robert Manners.

Contributed by J. Hawkins, Esq.

2984 MINIATURE ON IVORY OF THE EMPRESS JOSEPHINE.

Contributed by A. Stowe, Esq.

2985 THE LATE DUKE OF WELLINGTON. Painted at Madrid.

Contributed by the Earl of Chesterfield.

2986 PORTRAIT OF A LAWYER. *Dobson.*

2987 THE EARL OF CHESTERFIELD, Philip Dormer Stanhope. Author of the celebrated *Letters.* Set with pearls. (1694—1773.) *Unknown.*

2988 JAMES, DUKE OF MONMOUTH. *S. Cooper.*

2989 PETER THE GREAT. *Russian Work.*

2990 FULL-LENGTH PORTRAITS OF THE COUNTESS OF CHESTERFIELD AND LADY EVELYN STANHOPE. (1846.) —. *Thorburn, R.A.*

Contributed by Jacob Brett, Esq.

2991 MINIATURE, IN OIL, OF RUDOLPH II.

2992 MINIATURE OF HIS WIFE.

No.	
2993	Miniature of Prince Regent.
2994	Miniature of Duke of York.
2995	Miniature of Sir Robert Peel. *Contributed by Messrs. Hunt & Roskell.*
2996	Miniature of John Robinson Knight, of Gosfield Hall. By *Zincke.*
2997	Miniature of a Gentleman; Burke? By *Vige.*
2998	Miniature of Oliver Cromwell. *Contributed by Sir T. W. Holburne, Bart.*
2999	Twelve Miniatures, in pencil, on vellum, viz.:—Commissary Crawford; Dr. Richard Adams; Isaac Pereyre, 1696; Dr. Peter Birch; George Clarke; Lady Clarke, 1695; Lord Lucas; Archbishop Usher, 1698; Colonel Edward Purcell; Major-General Trelawney; Lord Chief Justice Hely; John Holworthy. *T. Foster.*
3000	Portrait of a Gentleman, in a scarlet coat.
3001	Portrait of a Gentleman, in armour. Inscribed on the background, "Vestigia nullia retrorsum, F.S.H."
3002	Portrait of a Lady, in a blue dress.
3003	Portrait of a Lady, seated, with Cupid at her side.
3004	Portrait of a Lady, in costume of the 18th Century.
3005	Portrait of a Gentleman, in Windsor uniform. Signed "J. R."
3006	Classical Subject.
3007	Portrait of a Lady.
3008	Portrait of a Gentleman, in a blue coat. Ivory. Signed "T. C."
3009	Portrait of an Officer, in scarlet coat.
3010	Classical Subject.
3011	Portrait of a Lady, in black hat and feathers.
3012	Portrait of the Earl of Strafford.
3013	Portrait of a Gentleman, in ruff and leather doublet. Oil.
3014	Duke of Monmouth. Oil.
3015	Earl of Pembroke. Oil.
3016	Sir Philip Sidney. Oil.
3017	Countess of Pembroke. Oil.
3018	Sir Francis Drake. Oil.
3019	Comptesse de Tours et Tassi. (After Vandyck.)
3020	Portrait of a Lady, with flowers in her hair. Oil.
3021	Portrait of a Gentleman. Period of King Charles I.
3022	Unknown Portrait.
3023	Unknown Portrait.
3024	Unknown Portrait.
3025	Unknown Portrait.
3026	Sarah Jennings, Duchess of Marlborough.
3027	François, Prince Eugene of Savoie Carignan, 1663-1736. *Sir G. Kneller.*
3028	Portrait of a Lady, in costume of the end of 18th Century.
3029	George, Prince of Wales; afterwards George IV. *Miss C. Jones.*
3030	Louis XIII. of France. Ivory.
3031	Elizabeth Farren, Countess of Derby. Died, 1829. Ivory.
3032	Portrait of a Lady. Ivory.
3033	Lord William Russell.
3034	Medal of the Pitt Club.
3035	Portrait of a Lady. Latter part of 18th Century. Ivory.

No.	
3036	Portrait of an Officer. Ivory.
3037	General George Washington.
3038	Duchess of Newcastle. Ascribed to *S. Cooper*.
3039	Portrait of a Lady. Ivory. *Mrs. Cosway.*
3040	Jacopo Bassano, painter.
3041	Portrait of a Lady. Ivory. *Mrs. Cosway.*
3042	Madame de Tourielle. Ivory.
3043	Comtesse de Strasbourg.
3044	Portrait of an Elderly Man.
3045	Profile of a Lady, in a white hat. Ivory. *Mrs. Cosway.*
3046	Portrait of a Gentleman. Oil.
3047	Portrait. Named, "Joseph Addison."
3048	James, Duke of York; afterwards James II.
3049	Archbishop of Canterbury (Hon. C. Manners Sutton). Enamel. Bone.
3050	The Great Duke of Marlborough. Oil.
3051	Portrait of an Officer. Signed "J.B., 1790."
3052	Portrait of a Gentleman. End of 18th Century.
3053	Portrait of a Gentleman. Middle of 17th Century. Oil.
3054	Madame de Lorraine. Inscribed.
3055	Samuel Butler, Author of *Hudibras*.
3056	Portrait of a Lady, in a blue dress. End of 18th Century.
3057	Portrait of a Clergyman, as Doctor of Divinity.
3058	John Dryden, the Poet. Oil.
3059	Portrait of a Gentleman. Early part of 18th Century.
3060	Portrait of a Clergyman.
3061	Portrait of a Gentleman.
3062	Portrait of an Elderly Lady, in purple dress.
3063	Portrait of a Gentleman. End of 18th Century.
3064	Portrait of a Girl, with a kitten.
3065	Profile Portrait of a Lady.
3066	Portrait of a Gentleman, in uniform. End of 18th Century
3067	Portrait of a Lady, in black.
	Contributed by J. Banks Stanhope, Esq., M.P.
3068	Mareschal Biron. Painted on Card.
3069	Gay, the poet. Enamel. By *Bordier*.
3070	Louis XIV. Enamel. By *Petitot*.
3071	Miss Bellenden; afterwards Duchess of Argyll.
3072	Madame D'Abrantes. By *Lamy*.
3073	Elise Buonaparte. By *Hummel*.
	Contributed by Dr. Heaton.
3074	Pius VII.
3075	Marquis de Chastalet.
	Contributed by P. H. Howard, Esq.
3077	Thos. Howard, Fourth Duke of Norfolk. *Sir A. Moore.*
3078	Henry Frederick, Earl of Arundel. *S. Cooper.*
3079	Henry Howard, Sixth Duke of Norfolk. *Flatman.*
3080	Charles, Eleventh Duke of Norfolk. *Zincke.*
3081	Frances Scudamore; second wife of the above. *Zincke.*

No.

3082 HENRY HOWARD, of Corby Castle. Author of *Howard Memorials*. *Shelley*.

3083 THE HONOURABLE MARIA ARCHER; Wife of the above. *Shelley*.

3084 SIR HENRY AUDLEY, of Brerechurch, Essex.

3085 THOS. AUDLEY, of Dagenham, Essex.

Contributed by H. F. Holt, Esq.

3086 WALTER SCOTT LOCKHART SCOTT, of Abbotsford; grandson of Sir Walter Scott. By *William Hopkins*.

3087 HENRIETTA SONTAG, COUNTESS ROSSI, the celebrated Singer. By *A. de Salome*.

3088 ANNE DE ROHAN CHABOT, PRINCESSE DE SAUBISE. Mistress of Louis XIV. By *Pierre Mignard*.

3089 ROSALIE DUGAZON, of the Opera Comique. Ivory. By *Simon Chardin*.

3090 CAPTAIN PATRICK DRUMMOND, R.A. By *J. Smart*.

3091 FRANCIS BACON, VISCOUNT ST. ALBAN'S. Lord High Chancellor. Ascribed to *Peter Oliver*.

3092 MARQUISE DE POMPADOUR. Mistress of Louis XV. Ascribed to *F. Boucher*.

3093 KING EDWARD VI., set in a case. Enamelled in gold. By *Hans Holbein*.

3094 AMBROSE PARÉ, the celebrated Surgeon.

3095 MARC ANTONIO COLONNA, DUKE OF PALLIANO.

3096 PORTRAIT OF A LADY. By *P. De Rossi*.

3097 CHRISTINA, QUEEN OF SWEDEN. By *A. Cooper*.

3098 MINIATURE OF CHRISTIAN IV., KING OF DENMARK. Brother of Anne the Queen of James I. Oil.

Contributed by the Rev. H. R. Bramley.

3099 MINIATURE OF RICHARD RAMSDEN BRAMLEY, ESQ. Twice Mayor of Leeds.

Contributed by the Duke of Bucoleuch.

3102 LA BELLE STUART. By *Samuel Cooper*.

3103 CHRISTOPHER MONK, Second Duke of Albemarle. *Dixon*.

3104 FRANCES WARD, BARONESS DUDLEY. *S. Cooper*.

3105 CATHERINE OF ARRAGON. Attributed to Holbein. *Walpole*.

3106 DUCHESS OF PORTSMOUTH. By *Samuel Cooper*.

3107 ANNE OF DENMARK. By *Cornelius Jansen*.

3108 SIR WILLIAM TEMPLE.

3109 LORD BACON. *Hilliard*.

3110 PHILIP, EARL OF PEMBROKE.

3111 ADMIRAL CHURCHILL. By *Boit*.

3112 LOUIS XVI. *Hall*.

3113 THOS. HOWARD, VISCOUNT BINDON. *Isaac Oliver*.

3114 SIR JOHN MAYNARD. *Samuel Cooper*.

3115 MADEMOISELLE DE MONTPENSIER.

3116 A GIRL. (Unknown.) Signed P.C. (1668.)

3117 EDWARD, DUKE OF SOMERSET.

3118 THOMAS, LORD SEYMOUR. *Peter Oliver*.

3119 BISHOP HALL. *John Hoskins*.

3120 SIR JOHN SUCKLING. *John Hoskins*.

3121 LADY SHIRLEY.

3122 MICHEL DE MONTAIGNE.

3123 MADAME DE MONTESPAN.

3124 SIR ROBERT WALPOLE. *Prewett*.

3125 SIR THOMAS BROWN.

No.

3126 HORACE WALPOLE. *Prewett.*
3127 A SPANISH INFANTA.
3128 SWIFT. *Bindon.*
3129 CATHERINE SHORTER, LADY WALPOLE.
3130 WILLIAM III.
3131 SIR SACHEVERELL.
3132 PRINCE EUGENE.
3133 DUCHESS OF ORLEANS, wife of Regent.
3134 SIR JOHN CLENCH. *Isaac Oliver.*
3135 LADY MARY FAIRFAX. *S. Cooper.*
3136 OTWAY.
3137 ALGERNON SYDNEY.
3138 PENELOPE, LADY HERBERT.
3139 EARL OF ESSEX. *Hilliard.*
3140 NELL GWYNNE.
3141 BOUCHER. *Bernet.*
3142 LADY FALCONBERG.
3143 ROBESPIERRE.
3144 ADMIRAL BYNG. Enamel. Signed "G.S., 1752."
3145 MARQUIS OF CHANDOS. *Zinche.*
3146 COUNTESS OF BRIDGEWATER.
3147 LADY SHIRLEY.
3148 JOSEPH VERNET.
3149 JOHN, LORD BELLASIS. *S. Cooper.*
3150 LADY MARY FAIRFAX, DUCHESS OF BUCKINGHAM. *S. Cooper.*
3151 LADY PENELOPE COMPTON. *S. Cooper.*
3152 LADY HEYDON.
3153 SIR ROBERT GAYER.
3154 GENERAL DAVISON. *John Hoskins.*
3155 EARL OF CHESTERFIELD. *S. Cooper.*
3156 GENERAL MONK. *Dixon.*
3157 CATHERINE SEDLEY, COUNTESS OF DORCHESTER.
3158 MARSHAL SAXE.
3159 TALLEYRAND. By *S. Perrye.* 1812.
3160 MARY, PRINCESS OF ORANGE. *Hoskins.*
3161 QUEEN MARY, WIFE OF WILLIAM III. Enamel.
3162 ANN, COUNTESS OF DERBY.
3163 CATHERINE DE MEDICIS.
3164 SIR JOHN HARRINGTON. *Hoskins.*

Contributed by Edward Rutter, Esq.

3165 PORTRAIT OF HENRY II., King of France, on vellum.
3166 PORTRAIT OF LOUISE DE LORRAINE, wife of Henry III., King of France. *Janet.*

Contributed by Joseph Wormald, Esq.

3167 MINIATURE, on ivory; Mother and Child. *Carter.*

Contributed by J. Heywood Hawkins.

3168 FRANCES HOWARD, DUCHESS OF NORFOLK.
3169 A GENTLEMAN, in armour. Marked "C., 1641."
3170 RACHEL, COUNTESS OF MIDDLESEX.

No.

3171 GENTLEMAN. Time, Charles II.
3172 GENTLEMAN, in armour. I. H., 1656.
3173 GENTLEMAN, in armour.
3174 NELL GWYNNE.
3175 ANNE OF CLEVES.
3176 LADY HUNTINGDON.
3177 EARL DARNLEY.
3178 DEVEREUX, EARL OF ESSEX.
3179 EARL DARNLEY.
3180 PORTRAIT OF A LADY. Unknown.
3181 LADY CATHERINE GREY.
3182 ALGERNON SIDNEY. *Cooper.*
3183 GENTLEMAN. (Sir K. Digby?)
3184 DIVINE. Unknown.
3185 DIVINE. 1656. Unknown. By *Coo.*
3186 LADY DERBY. By *Lely.*
3187 LADY. Unknown.
3188 LADY. Unknown.
3189 DUCHESS OF PORTSMOUTH.
3190 PORTRAIT. Unknown.
3191 DUCHESS OF MARLBOROUGH.
3192 LUCY, COUNTESS OF CARLISLE.
3193 A LADY. Unknown.
3194 A LADY. Unknown.
3195 A LADY. Unknown.

Contributed by R. S. Holford, Esq.

3196 THE COMTESSE D'OLONNE, in an enamelled frame. Enamel by *Petitot.*
3197 SIR NICHOLAS POYNTZ. By *Holbein.*
3198 DUCHESSE DE LONGUEVILLE. By *Petitot.*
3199 THE SPEAKER LENTHAL. By *Cooper.*
3200 COWLEY, the poet, when young. Enamel by *Zincke.*

Contributed by Earl Cathcart.

3201 DUKE OF WELLINGTON. By *Isabey.*
3202 VANDYKE. By *Cooper.*
3203 ALEXANDER POPE. By *Bernard Lens.*

Contributed by W. Drury Lowe, Esq.

3204 MARGARITA GONZAGA. *P. Veronese.*

Contributed by Mrs. Lee Ward.

3205 CARDINAL PICCOLOMINI. ~~Oil.~~

Contributed by E. F. S. Piggott, Esq.

3206 MADAME DE SEVIGNE, on an ivory box.

Contributed by the Bodleian Library.

3207 PORTRAIT JAMES STUART. By *T. Belle.*
3208 PORTRAIT OF MARIA CLEMENTINA. By *T. Belle.*

SOUTH KENSINGTON MUSEUM.

The following important and valuable objects belonging to the South Kensington Museum will be exhibited, one or more at a time, during the period of the Leeds Exhibition.

THOMAS À BECKET'S CANDLESTICK, made for Gloucester Abbey, A.D. about 1100.—Bought for £651.

The STEEL MIRROR OF DIANE DE POITIERS, Mistress of Henry II. of France A.D. 1540-50.—Bought for £1,281.

The HARP OF MARIE ANTOINETTE, Queen of Louis XVI. of France.—Presented by Professor Sir C. Wheatstone.

The MILANESE SPINETTE, ornamented with precious stones, made A.D. 1577 by Annibale de Rossi.—Bought at the Paris Exhibition for £1,200.

The EMBROIDERED COPE OF THE ABBOTS OF SYON, A.D. about 1250.—Bought for £110.

A COLLECTION OF ANCIENT ORNAMENTAL KNIVES, FORKS, AND SPOONS.

A Selection from the JEWELLERY WORN BY THE PEASANTS OF ITALY.—Bought at the Paris Exhibition for £1,200.

A Selection of SPANISH STATUETTES, by Alonzo Cano and other artists.

A Selection from the OBJECTS OF ORNAMENTAL ART presented by the Rev. Richard Brooke, of Gateforth Hall, Selby, Yorkshire.

The SCULPTURED IVORY VASE by Baron Triqueti.—Bought at the International Exhibition of 1862 for £800.

The REPOUSSÉ SHIELD by Morel-Ladeuil, produced for Messrs. Elkington, exhibited at Paris, 1867.—Bought for £2,000.

SCULPTURED WOOD CABINET by Fourdinois.—Bought from the Paris Exhibition of 1867 for £2,800.

THE INDIA MUSEUM.

EACH SIDE OF THE WESTERN ENTRANCE.

EXAMPLES OF ART-MANUFACTURES, FROM THE INDIA MUSEUM, LONDON, SELECTED AND FORWARDED BY DR. FORBES WATSON, UNDER THE AUTHORITY OF THE SECRETARY OF STATE FOR INDIA IN COUNCIL.

There is hardly any branch of art applied to industry in which the Indian artisan does not produce works of the very highest excellence—works which, in colour, design, and execution, may serve as models to our own students and manufacturers, and which are, indeed, in many respects, unapproached by the highest efforts of European skill.

A careful inspection of the collection now presented is earnestly recommended.

INDIA MUSEUM.

EXAMPLES OF ART-MANUFACTURES

FROM THE INDIA MUSEUM, LONDON.

A.—TEXTILES.

1.—Hand and Loom Embroidered Articles in Gold, Silver, &c.

No.		
1	Cap, or "*Topee*," embroidered with gold and pearl	*Agra.*
2	Cap, embroidered with gold thread and tinsel	*Lucknow.*
3	Cap, satin, embroidered with gold, &c. Made by girls at the School of the "Truth Association"	*Agra.*
4	Cap, gold embroidered	*Delhi.*
5	Cap, green velvet, embroidered with gold	*Lucknow.*
6	Head Cloth, or Turban Piece, crimson silk, with border embroidered in gold	*Coimbatore, Madras.*
7	Pugdee, or Turban, Mahratta	*Poona, Bombay.*
8	Turban, gold embroidered	*Indore.*
9	Turban, silk, with gold ends, golden plume, &c.	*Jodhpore.*
10	Choga, Cashmere shawl work, embroidered with gold	*Cashmere.*
11	Doputta, or Scarf, green and gold kincob	*Benares.*
12	Doputta, green and silver kincob	*Benares.*
13	Doputta, silk flowered borders, and gold flowered ends	*Nagpore.*
14	Doputta, pink silk gauze; white stripes and trimmed with silver lace	*Bhopal.*
15	Doputta, green silk gauze, embroidered with white and yellow silk, and trimmed with gold lace	*Bhopal.*
16	Loongee, or Scarf, silk and silver check pattern, gold and silver in borders and ends	*Benares.*
17	Loongee, or Scarf, green centre, gold diagonal stripes, crimson and gold worked borders and ends	*Berhampore.*
18	Scarf Shawl, Cashmere, crimson, gold borders and ends	*Madras.*
19	Scarf, Cashmere, embroidered with gold	*Umritsur.*
20	Scarf, Cashmere, embroidered with silver	*Umritsur.*
21	Scarf, Cashmere (pattern the same on both sides)	*Cashmere.*
22	Scarf, crimson Cashmere	*Cashmere.*
23	Scarf, figured silk, gold and silver borders and ends	*Benares.*
24	Scarf Piece, crimson silk gauze, gold borders and ends	*Indurgurh, Bengal.*
25	Scarf, pink muslin, gold lace stripes, borders, and ends, gold fringe	*Jeypore, Bengal.*
26	Scarf, crimson net, gold lace stripes and borders	*Kotah, Bengal*

No.		
27	SCARF, dyed and printed, gold laced border . .	*Oodeypore, Bengal.*
28	SCARF, dyed black, and printed with gold figures, borders and ends of gold lace and fringe . . .	*Jeypore, Bengal.*
29	SPECIMEN OF PRINTING IN SILVER, on silk . . .	*Jeypore.*
30	KOORTAH or shirt of green silk gauze, crimson stripes, and gold embroidery. Worn by Bhopal ladies of rank	*Bhopal.*
31	PAIR STRINGS, for *Pyjamas*, silk, gold, and tinsel . .	*Delhi.*
32–5	FOUR PAIRS SHOES, embroidered with gold, &c. . .	*Bengal.*
36	WOODEN SANDALS, inlaid with brass	*Mynpooree, Bengal.*
37	LEATHER SANDALS, ornamented . . .	*Sawunt Warree, Bombay.*
38–40	THREE SPECIMENS OF BLACK AND WHITE LACE. Made by girls in the Mission School	*Edeyengoody, Tinnevelly, Madras.*
41–7	SEVEN SPECIMENS OF LACE, of gold, silver, and cotton thread. Made by girls in the Mission School .	*Nagercoil, Madras.*
48	LAPPET, of black net, with sprigs of gold thread . .	*Dacca.*
49	KERCHIEF. Imitation of Honiton lace	*Madras.*
50	COUNTERPANE, cotton, quilted	*Cashmere.*
51	DRESS SKIRT PIECE, embroidered muslin, needle *(chickun)* work	*Madras.*
52–3	TWO COLLARS, embroidered muslin, needle *(chickun)* work	*Madras.*
54	DRESS SKIRT PIECE, white net, embroidered with gold and beetle wings	*Madras.*
55	GOLD CLOTH, embroidered with beetle wings and silver .	*Madras.*
56–8	THREE EXAMPLES OF EMBROIDERY, with beetle wings on silk	*Madras.*
59–60	PAIR OF *Khus-khus* BASKETS, ornamented with beetle wings and spangles	*Poona.*
61	PAIR OF SLIPPERS, embroidery in floss silks of colours on cloth	*Sind*
62	COVERS FOR CHAIR CUSHIONS, embroidered in silks of colours on black cloth	*Sind.*
63	CUSHION COVER, embroidered in silks of colours and gold thread on black cloth	*Sind.*
64	PRIE-DIEU CHAIR COVER, embroidered in silks of colours and gold on green cloth	*Sind.*
65	CUSHION COVER, embroidered in floss silks of colours and gold on crimson cloth	*Sind.*
66	TWO PAIRS BOOKCOVERS, blue velvet, one embroidered with floss silks of colours and gold thread, the other with silver thread	*Sind.*
67	SCARF END, richly embroidered with gold and pearls	*Triplicane, Madras.*
68	MUSLIN, red, diagonal flowered stripes, embroidered in flat gold wire	

No.		
69	HOOKAH CARPET, green velvet, richly embroidered with gold	*Berhampore, Bengal.*
70–3	PURSES, four, embroidered with gold	*Lucknow.*
74	PURSE, green velvet, embroidered with gold	*Berhampore.*
75	BAG for betel nut, embroidered with gold	*Ahmednugger, Bombay.*
76	HANDSCREEN, embroidered with gold and silver; silver handle	*Berhampore.*
77	FAN, embroidered with gold, silver handle	*Delhi.*
78–9	TRAY COVERS, or mats, two, embroidered with gold	*Madras.*
80	TRAY COVER, green velvet, embroidered with gold	*Triplicane, Madras.*
81	TRAY COVER, blue velvet, embroidered with silver	*Benares.*
82	SLIPPERS, crimson cloth, embroidered with gold	*Sind.*
83–4	GARLANDS, or necklaces of state, gold and silver embroidery	*Lucknow.*
85	GARLAND, or necklace, gold lace and chenille	*Bengal.*
86	FOUR BANDS OF GOLD AND SILVER EMBROIDERY, on silk	*Berhampore.*
87	GOLD AND SILK LACE	*Ahmedabad.*
88	RIBBON, gold and silk	*Ahmedabad.*
89	RIBBON, crimson, silk, and gold	*Ahmedabad.*
90	RIBBON, silver and silk	*Ahmedabad.*
91	RIBBON, of gold tissue	*Hyderabad, Deccan.*
92	RIBBON, of gold tissue	*Delhi.*
93	RIBBON, of gold and silver tissue, stamped figure	*Delhi.*
94	RIBBON, of silver tissue	*Madras.*
95	RIBBON, of silver tissue, stamped figure	*Delhi.*
96	BOX, embroidered velvet	*Belaspore, Punjab.*
97	BOX, embroidered velvet	*Sawunt Warree, Bombay.*
98–9	BOXES, two, leather, embroidered in colours	*Simla.*
100	UMBRELLA, embroidered and ornamented with peacocks' feathers, silver handle	*Nepal.*
101	UMBRELLA, crimson velvet, embroidered	*Indore.*
102	UMBRELLA, crimson velvet, embroidered with silver, silver stem	*Moorshedabad.*
103	UMBRELLA, crimson velvet, embroidered with gold, silver gilt handle containing a spear	*Gyah.*
104	UMBRELLA, gold embroidery, stem and top of silver	*Rewah.*
105	UMBRELLA, crimson and green velvet, embroidered with gold	*Umritsur.*
106	PARASOL, blue satin, embroidered with gold, silver gilt handle	*Nepal.*
107	KINCOB, gold and silver flower	*Surat.*
108	KINCOB, gold and colours	*Benares.*
109	KINCOB, gold and silver flower, on crimson ground	*Benares.*
110	KINCOB, gold and silver flower, on dark purple ground	*Ahmedabad.*
111	KINCOB, bordered, gold and silk	*Ahmedabad.*
112	KINCOB, bordered, gold and silk	*Ahmedabad.*

No.		
113	KINCOB, gold and silk	*Ahmedabad.*
114	KINCOB, white and silver	*Benares.*
115	CANOPY OF GOLD KINCOB, coloured silk fringe	*Jodhpore.*

2.—CARPETS, RUGS, AND MATS.

116	CARPET, silk pile	*Khutan, Central Asia*
117	CARPET, crimson velvet, embroidered with gold	*Hyderabad, Deccan.*
118	CARPET, leather, embroidered with silks of colours	*Hyderabad, Sind.*
119	RUG, cotton, coloured	*Dharwar.*
120	RUG, cotton, coloured	*Patna.*
121	MAT, grass, coloured	*Midnapore.*
122–7	SIX MATS, grass, various patterns in colours	*Cochin.*
128–9	TWO MATS, grass, coloured patterns	*Malabar.*

B.—MANUFACTURES IN METALS.

1.—Armour, Arms, &c.

(a) ARMOUR.

130	SUIT OF ARMOUR, consisting of 1. HELMET, steel, inlaid with gold, fine steel chain mail hood, three plumes 2. COAT OF FINE CHAIN MAIL 3. PAIR OF GAUNTLETS, steel, elaborately wrought and inlaid with gold	*Lahore, Punjab.*
131	CUIRASS, covered with crimson and green velvet, studded with gilt nails	*Indore.*

(b) MATCHLOCKS.

132	MATCHLOCK, fine twisted barrel, stock mounted with silver	*Hyderabad, Deccan.*
133	MATCHLOCK, fine twisted barrel, inlaid with gold, stock inlaid with brass	*Bijnour.*
134	MATCHLOCK, fine twisted barrel, inlaid with gold, stock inlaid with brass and ivory	*Bijnour.*
135	MATCHLOCK, fine twisted barrel, stock and barrel inlaid with gold	*Lahore.*
136	MATCHLOCK, twisted barrel, inlaid with gold, painted stock	*Delhi.*
137	MATCHLOCK, fine twisted barrel, richly inlaid with gold, muzzle set with precious stones, stock and barrel mounted with gold, English flint lock	*Khyrpoor, Sind.*

(c) SWORDS.

138	SWORD, fine Damascus blade, hilt engraved and gilt, velvet scabbard, gold-mounted, gold lace belt	*Lahore.*

No.		
139	SWORD, blade and hilt richly ornamented with mythological characters in gold (Vishnu's incarnations), green velvet scabbard, gold mounts	*Lahore.*
140	SWORD, gold hilt, scabbard of leather with mounts of silver, finely enamelled; small knife attached to scabbard	*Hyderabad, Sind.*
141	SWORD, hilt silver-gilt and engraved; scabbard, crimson velvet, gilt mountings	*Kutch.*
142	SWORD, hilt and guard inlaid with gold, blue velvet scabbard, crimson belt studded with gilt nails	*Indore, Central India.*
143	SWORD, long, gauntlet hilt for protection of the fore-arm, green velvet scabbard	*Indore.*
144	SWORD, guard inlaid with silver, crimson velvet scabbard	*Indore.*
145	SWORD, fine Damascus blade, percussion pistol in hilt, velvet scabbard, with mounts of perforated gold work	*Jodhpore, Central India.*
146	SWORD, hilt and guard inlaid with silver, velvet scabbard	*Bijnour.*
147	SWORD, with percussion pistols attached to hilt, green velvet scabbard	*Dhuttia.*
148	SWORD, hilt inlaid with gold, purple velvet scabbard, mounted with silver	*Dhuttia.*
149	SWORD, hilt inlaid with gold, fine Damascus blade, velvet scabbard	*Hyderabad, Deccan.*
150	SWORD, hilt of gold, richly worked and set with diamonds and rubies, scabbard of gold, beautifully embossed	*Travancore, Madras.*
151–3	THREE SWORDS, "*Dhas*," carved ivory handles, wooden scabbards mounted with silver	*Burmah.*
154	SWORD, "*Dha*," handle and scabbard mounted with silver	*Burmah.*
155	SWORD, "*Dha*," silver handle, wooden scabbard, silver mounted	*Burmah.*

(d) DAGGERS AND KNIVES.

156	DAGGER, double-bladed, handle inlaid with gold, scabbards of green velvet, mounted with silver	*Chirkaree, Bengal.*
157	DAGGER, five blades combined in one, grip inlaid with silver, velvet scabbard	*Chirkaree, Bengal.*
158	DAGGER, hilt and scabbard ornamented with perforated silver work	*Thibet.*
159	DAGGER, hilt and scabbard ornamented with perforated silver and gilt metal work	*Thibet.*
160	DAGGER, hilt of green glass, mounted with gold, crimson velvet scabbard, also mounted with gold	*Bhooj, Kutch.*
161	DAGGER, grip inlaid with gold and silver, crimson velvet scabbard, with chased gold mounts	*Bhooj, Kutch*

No.		
162	DAGGER, or Hunting Knife, hilt of ivory and horn, ornamented with coloured enamels, crimson velvet scabbard, mounted with silver . . .	*Khyrpoor, Sind.*
163	DAGGER, or Knife, mother-of-pearl handle, richly enamelled scabbard	*Hyderabad, Sind.*
164	DAGGER, or Knife, handle and scabbard, ornamented with fine enamels	*Hyderabad, Sind.*
165	DAGGER, hilt, inlaid with gold, contains a set of implements; scabbard, green velvet mounted with silver .	*Dhuttia.*
166	DAGGER, forming a pair of scissors, with saw and file, green velvet scabbard with silver mount . . .	*Dhuttia.*
167	DAGGER, hilt inlaid with gold and silver; scabbard, blue velvet, silver gilt mounts	*Gwalior.*
168	KNIFE, ivory handle, mounts of metal inlaid with gold and silver, crimson velvet scabbard, silver-gilt mountings	*Myhere, Bundelkund.*
169	DAGGER, mother-of-pearl handle, crimson velvet scabbard, mounted with silver	*Bundelkund.*
170	DAGGER, ivory handle, blade inlaid with gold, leather scabbard, mounted with silver	*Bijnour.*
171	DAGGER, or Knife, blade of semi-circular curve; crimson velvet scabbard, mounted with silver . . .	*Indore.*
172	DAGGER, double-bladed, grip inlaid with gold, green velvet scabbard, mounted with gold	*Rajpootana.*
173	DAGGER, hilt of metal, inlaid with gold; green velvet scabbard	*Hyderabad, Deccan.*
174	DAGGER, or Knife, curved blade, hilt of horn, mounted with embossed silver and gold coins; scabbard of silver, richly chased and embossed . . .	*Hyderabad, Deccan.*
175	DAGGER, or Knife, curved blade, hilt of ivory, mounted with silver; velvet scabbard, mounted with silver	*Hyderabad, Deccan.*
176	KNIFE, silver handle, scabbard, and chain	*Coorg, Mysore.*
177	KNIFE, buffalo horn handle	*Coorg, Mysore.*
178	DAGGER, hilt of carved ivory, wooden scabbard, mounted with silver	*Burmah.*
179	DAGGER	*Burmah.*

(c) BATTLEAXES, MACES, &c.

180	BATTLEAXE, Elephant's head, inlaid with gold. Dagger concealed in handle; green velvet scabbard, silver mounted	*Dhuttia.*
181	BATTLEAXE, shaft and blade inlaid with gold and turquoises	*Central India.*
182	BATTLEAXE, ornamented with gold and silver, engraved, dagger concealed in handle; crimson velvet scabbard, gold mounted	*Kutch.*
183	BATTLEAXE, ornamented with gold and silver, engraved, dagger concealed in handle	*Kutch.*

No.		
184	BATTLE-AXE, ornamented with gold and silver, engraved, dagger concealed in handle; crimson velvet scabbard, mounted with gold	*Kutch.*
185	MACE, with sword-shaped grip, gilt, gold tassel	*Myhere, Bundelkund.*
186	MACE, gilt shaft, steel ball head, inlaid with gold and surmounted by spear point	*Hyderabad, Deccan.*
187	SPEAR, embossed gold and silver mounts, crimson velvet scabbard for blade, mounted with gold	*Kutch.*
188	TREBLE-BLADED WEAPON, with shield-guard for the hand, steel, inlaid with gold, scabbard, green velvet, mounted with silver	*Dhuttia.*
189	DOUBLE-BLADED WEAPON, with shield-guard for the hand: formed by antelope's horns tipped with steel, inlaid with gold	*Dhuttia.*
190	BOW, painted in colours	*Jeypore.*
191	BOW, painted in colours	*Indore.*
192	BOW, painted in colours	*Ahmednugger.*
193	EIGHT ARROWS, painted, blunt steel points	*Gwalior.*

(f) SHIELDS. (Part Metallic.)

194	SHIELD, example of *Koftgari* work, or steel inlaid with gold	*Sealkote, Punjab.*
195	SHIELD, transparent, painted and gilt, bosses of embossed gold	*Kutch.*
196	SHIELD, buffalo hide, polished, four gilt bosses	*Hyderabad, Deccan.*
197–8	TWO SHIELDS, painted, with brass bosses	*Ahmedabad, Bombay.*

(g) ACCOUTREMENTS. (Partly Metallic.)

199	POWDER HORN, mounted with silver, belt and pouch attached	*Bengal.*
200	POWDER HORN, inlaid with ivory	*Kotah.*
201	POWDER FLASK, silver	*Hyderabad, Deccan.*
202	WAISTBELT AND PRIMING FLASK, silver, richly ornamented	*Hyderabad, Deccan.*
203	SWORD BELT, gold lace	*Ahmedabad, Bombay.*
204	SWORD BELT, crimson velvet embroidered with gold	*Madras.*
205	SWORD BELT, green velvet embroidered with gold	*Madras.*
206	SET OF ACCOUTREMENTS, velvet embroidered with coloured silks	*Jacobabad, Sind.*

2.—General Manufactures in Metal for Ornamental and Domestic Purposes.

(a) FILIGREE WORK IN SILVER.

207	CARD CASE	*Cuttack, Bengal.*
208	BOX, used to hold *chunam*, or lime, masticated with the betel nut	*Chutterpore, Bengal.*

No.		
209	BOX AND STAND, to contain betel nuts	*Aurungabad.*
210	BASKET	*Travancore.*
211	ROSEWATER SPRINKLER (*"Goolubdan"*)	*Indore.*

(b) SILVER WORK, CHASED, EMBOSSED, AND PLATED.

212	CASKET, silver, plated	*Kurnal, Punjab.*
213	HOOKAH, silver-gilt, with four silver chain pendents	*Bhurtpore.*
214	SPICE BOX, silver (*"Lungatan"*)	*Madras.*
215	INKSTAND AND PENCASE, silver embossed	*Kattywar.*
216	DISH, silver, *"Tuttoo"*	*Madras.*
217	PLATE, silver, *"Velli Tuttoo,"* for holding betel nut	*Madras.*
218	MUG, silver, *"Puncha Pattrum"*	*Madras.*
219	SPOON, silver, *"Vootteramy"*	*Madras.*
220	BOX, to hold *chunam* (lime)	*Burmah.*
221	ROSEWATER SPRINKLER, silver-gilt	*Malwa, Bengal.*
222	Ditto ditto	*Chunderee, Bengal.*
223	Ditto ditto	*Patna, Bengal.*
224	Ditto ditto	*Indore.*
225	Ditto ditto	*Ulwar.*
226	ROSEWATER HOLDER, or *Goglet*	*Cashmere.*
227	SCENT HOLDER, or *Utterdan*	*Gyah, Bengal.*
228	BELT, with mounts and clasps in elaborately perforated silver work	*Darjeeling.*

(c) SILVER ENAMELLED.

229	ROSEWATER BOTTLE, or *Goglet*	*Hyderabad, Sind.*
230	BOX AND COVER	*Hyderabad, Sind.*
231	CUP AND COVER	*Khyrpoor, Sind.*
232	MUFFINEER	*Kangra, Punjab.*
233	PORTFIRE	*Lahore, Punjab.*

(d) ARTICLES IN GOLD.

234	NECKLACE, gold	*Nagode.*
235	NECKLACE, gold	*Delhi.*

(e) KOFTGARI WORK: IRON OR STEEL DAMASCENED WITH GOLD.

236	VASE	*Lahore, Punjab.*
237	TAZZA	*Sealkote, Punjab.*

A very fine example of Koftgari work will also be found among the Arms, No. 194, a shield from Sealkote in the Punjab.

(f) IRON OR STEEL, INLAID WITH GOLD AND SILVER.

238	JEWEL BOX	*Bundelkund, Bengal.*
239	BETEL BOX	*Hyderabad, Deccan.*
240	BETEL CUTTER	*Khyrpoor, Sind.*

No.		
	(g) BIDRI WORK: COMPOSITION METAL, INLAID WITH SILVER.	
241–2	Two Goglets, or water bottles	*Hyderabad, Deccan.*
243	Vase	*Hyderabad, Deccan.*
244	Hookah Bottom and Stand	*Purneah, Bengal.*
245	Goglet, large	*Purneah, Bengal.*
	(h) BRASS, COPPER, PEWTER, AND MIXED METAL WARES.	
246	Casket, brass, gilt	*Kurnal, Punjab.*
247	Hookah Bottom, tinned and engraved	*Moradabad.*
248	Spittoon, tinned and engraved	*Moradabad.*
249	Drinking Cup and Cover, tinned and engraved	*Moradabad.*
250	Goglet, or water bottle, tinned and engraved	*Moradabad.*
251	Water Vessel, engraved	*Mirzapore, Bengal.*
252	Water Vessel, "*Chumboo*," engraved	*Kathmandoo, Nepal.*
253–4	Two Water Vessels, engraved with representations of Vishnu's incarnations	*Madras.*
255–6	Two Dishes, engraved	*Madras.*
257–8	Two Plates, engraved	*Madras.*
259	Hookah Bottom, or *Goorgooree*, brass	*Calcutta.*
260	Waterpot, "*Jharrie*," brass	*Kathmandoo, Nepal.*
261	Water Vessel, brass	*Ahmednuggur, Bombay.*
262	Water Vessel, spouted, brass	*Cachar.*
263	Drinking Cup and Cover, brass	*Bengal.*
264	Inkstand, or *Kulumdan*, brass	*Ahmednuggur.*
265–6	Two Oil Lamps, "*Suckoonda*" brass	*Kathmandoo, Nepal.*
267	Vase, brass	*Gyah, Bengal.*
268	Spittoon, brass	*Cachar, Bengal.*
269	Spittoon, brass	*Gyah, Bengal.*
270	Spice Box, brass	*Ahmednuggur.*
271	Vessel, to contain holy water from the Ganges; sacrificial oil lamp attached; ornamented with mythological subjects	*Thibet.*
272	Plate, copper, engraved	*Bengal.*
273	Spice Box, plated	*Patna, Bengal.*
274	Water Vessel, plated	*Lahore, Punjab.*
275	Drinking Cup and Goglet	*Madras.*
276	Water Vessel, copper and brass	*Ahmednuggur.*
277–8	Pair of Goglets, brass and zinc, engraved	*Madras.*

C.—ART-MANUFACTURES IN MARBLE, STONE, &c.

	(1) MOSAICS IN MARBLE.	
279	Table Top, square	*Agra, N.W. Provinces.*
280	Box and Cover	*Agra, N.W. Provinces.*
281	Dish, oblong	*Agra, N.W. Provinces*

No.		
	(2) SCULPTURES IN MARBLE.	
282–3	FIGURES OF MUSICIAN AND WIFE	*Oodeypore, Bengal.*
284–5	BULL AND A COW, black marble	*Bengal.*
286	TRAY, in coloured marble	*Bengal.*
287	DISH, white marble	*Gyah, Bengal.*
288–90	THREE GOGLETS, white marble	*Gyah, Bengal.*
291	GOGLET, black marble	*N. Arcot, Madras.*
	(3) CARVINGS IN SOAPSTONE.	
292	BOX, star-shaped	*Agra, N.W. Provinces.*
293	BOX, with cover	*Agra, N.W. Provinces.*
294	BOX	*Agra, N.W. Provinces.*
295	DISH	*Agra, N.W. Provinces.*
296	FLOWER VASE AND STAND	*Madras.*
	(4) ARTICLES IN AGATE, BLOODSTONE, AND CRYSTAL.	
297	VASE, moss agate	*Ahmedabad.*
298	CUP AND SAUCER, moss agate	*Ahmedabad.*
299 } 300 }	TWO CUPS AND SAUCERS, agate	*Ahmedabad.*
301	CUP AND SAUCER, bloodstone	*Ahmedabad.*
302–5	FOUR CRYSTAL CUPS, or Vases. Three with covers	*Lahore, Punjab.*
	(5) POTTERY.	
306	WATER VESSEL AND GOGLET, painted	*Jhallawar, Bengal.*
307	GOGLET	*Kotah, Bengal.*
308	DRINKING VESSEL	*Lahore.*
309	GOGLET, painted and gilt	*Sewan, Bengal.*
310	VESSEL AND COVER, painted and gilt	*Sewan.*
311	GOGLET, black, ornamented with a white amalgam	*Sarun, Patna.*
312	DRINKING CUP AND COVER, ornamented with white amalgam	*Sarun, Patna.*
313–14	TWO HALLA TILES, glazed	*Hyderabad, Sind.*

D.—ART-MANUFACTURES IN IVORY, HORN, AND WOOD.

1.—CARVINGS, &c., IN IVORY.

315	MYTHOLOGICAL SUBJECT	*Berhampore, Bengal.*
316	MODEL OF A STATE BARGE	*Berhampore, Bengal.*
317	MODEL OF AN ELEPHANT, in state trappings	*Berhampore, Bengal.*
318	WALKING STICK, engraved and painted	*Jodhpore, Bengal.*
319	CARD CASE	*Umritsur, Punjab.*
320	STATUETTE, coloured and gilt; Krishna playing the flute	*Poona, Bombay.*
321	BUST OF MAHOMEDAN NOBLE	*Poona, Bombay.*
322	PAPER KNIFE	*Travancore, Madras.*

No.		
323	GREYHOUND	*Travancore, Madras.*
324	BOX	*Travancore, Madras.*
325	CHESSBOARD, ivory and buffalo horn, ornamented with open-work carvings in ivory	*Vizagapatam, Madras.*
326	HAND SCREEN, or FAN, of plaited ivory strips	*Tipperah, Bengal.*
	2.—CARVINGS IN HORN.	
327	WALKING STICK	*Myhere, Bengal.*
328–9	TWO HORNS, with covers, engraved, used for sprinkling idols	*Madras.*
330–1	TWO TAZZAS, mounted on lions, engraved	*Madras.*
332	HORN, used for sprinkling idols, engraved, and mounted with silver	*Belgaum, Bombay.*
333	BOX, Cylindrical ("*Sumpusta*"), engraved	*Belgaum.*
	3.—CARVINGS IN EBONY.	
334	MODEL of the "*Kootab Minar*"	*Ahmedabad, Bombay.*
335	PORTFOLIO	*Bijnour, Bengal.*
336	STATIONERY CASE	*Bijnour, Bengal.*
337	PAPER KNIFE	*Bijnour, Bengal.*
338	PORTFOLIO, mounted with silver	*Bijnour, Bengal.*
339	WALKING STICK, mounted with silver	*Bijnour, Bengal.*
	4.—CARVINGS IN SANDALWOOD.	
340	MODEL OF TEMPLE, with silver mountings	*Benares, N.W. Provinces.*
341	WRITING DESK	*Surat, Bombay.*
342	GLOVE BOX	*Bombay.*
343	JEWEL BOX	*Coompta, Canara.*
344	CARD CASE	*Mysore.*
	5.—SANDALWOOD, IVORY, &C., CARVED AND INLAID.	
345	PORTFOLIO, carved sandal and inlaid ivory, with five miniatures of kings and queens of Delhi, painted on ivory	*Surat, Bombay.*
346	COVER FOR PHOTOGRAPH ALBUM, carved sandal and inlaid ivory	*Bombay.*
347	COVER FOR PHOTOGRAPH ALBUM, sandalwood and ivory inlaid	*Bombay.*
348	WRITING DESK, carved sandalwood and ivory inlaid	*Bombay.*
349	WORKBOX, sandalwood and ivory inlaid	*Bombay.*
350	GLOVE BOX, carved sandalwood and ivory inlaid	*Bombay.*
351	PAPER KNIFE, sandalwood, with carved ivory openwork	*Vizagapatam.*
	6.—IVORY, &C., CARVED AND INLAID.	
352	WORK BOX, ivory inlaid	*Bombay.*
353–4	TWO CARD BASKETS, ivory inlaid	*Bombay.*
355	BOOK STAND	*Bombay.*
356	PAPER KNIFE, ivory inlaid	*Bombay.*
357	PORTFOLIO, ebony inlaid	*Bombay.*
358	GLOVE BOX, wood, inlaid with brass	*Mynpooree, Bengal.*

E.—PAINTING ON IVORY, PAPIER MACHE, WOOD, &c.

1.—Painting on Ivory.

No.		
359	Umritsur Temple	*Delhi.*
360	Interior of Dewan Khas	*Delhi.*
361	Landscape	*Delhi.*

2.—Painting on Papier Maché, Wood, &c.

362	Jewel Box, papier maché	*Cashmere.*
363	Box, with cover, papier maché	*Cashmere.*
364	Goglet, papier maché	*Cashmere.*
365	Tray, papier maché	*Cashmere.*
366	Tazza, papier maché	*Cashmere.*
367	Tray, with flowers in relief, painted	*Sind.*
368	Box, with flowers, &c., in relief, painted	*Sind.*
369	Map Case, gold lacquered and painted	*Sind.*
370–1	Two Boxes, cylindrical, lac on a cane base, painted	*Burmah.*
372	Bowl, cylindrical, lac on a cane base, painted	*Burmah.*
373	Box, japanned, gilt	*Bareilly, N.W. Provinces.*
374	Box, wood, turned and painted	*Punjab.*
375	Flower Vase, wood, turned and painted	*Punjab.*
376	Goblet, with Cover, wood, turned and painted	*Punjab.*
377	Walking Stick, wood, painted, and inlaid with ivory	*Bengal.*
378	Pen Box, bamboo, painted, and inlaid with glass	*Sylhet.*
379	Box, painted, containing pack of playing cards	*Sawunt Warree, Bombay.*
380	Box, painted, containing pack of playing cards	*Cashmere.*
381	Figure of an Idol (Guadama), of papier maché, gilt	*Burmah.*
382–4	Three Mythological Paintings, on leather	*Kurnool, Madras.*

F.—MISCELLANEOUS ARTICLES.

386	Chourie, or Fly Whisk, formed of the barbs of peacocks' feathers. Silver handle	*Jeypore.*
387	Chourie, formed of the barbs of peacocks' feathers. Painted handle	*Jeypore.*
388	Chourie, Yak's tail. Silver-plated handle	*Indore.*
389	Chourie, formed entirely of Sandalwood. Carved handle	*Mysore.*
390	Handscreen, or Fan. Peacocks' feathers	*Nuddea, Bengal.*
391	Ditto. ditto.	*Madras.*
392	An Emblem of State. Gold embroidery and peacocks' feathers	*Jeypore.*
393	Hookah Snake. Gold embroidery. Cover of green velvet, embroidered with gold and coloured beads	*Agra, N. W. Provinces.*

BIOGRAPHICAL NOTICES

OF THE

OLD MASTERS AND ENGLISH SCHOOL.

BY R. N. JAMES.

THOSE OF THE MODERN FOREIGN ARTISTS BY L. LEFÈVRE.

ACHENBACH, ANDRÉ.—Born at Cassel (Hesse Electorale), September, 1815. Pupil of Shirmer. Received the Gold Medals of Prussia and Belgium, and one from France. Chevalier of the Order of Leopold. Member of the Berlin, Amsterdam, and Antwerp Academies. *German School.*

ACHENBACH, OSWALD.—Born in Dusseldorf (Prussia). Pupil of M. André Achenbach. Received the 2nd Class Medal; Order of Leopold; and 1st Class Medal, Paris and Berlin. *German School.*

ADEMOLLO, C. *Italian School.*

ALBANI, FRANCESCO.—Born at Bologna, 1578. Died at Bologna, 1660. The friend and fellow-pupil of Guido in the schools of Denis Calvart and the Carracci. Worked under Annibale Carracci at the Farnese Palace, Rome, about 1602. Executed the frescoes in the Verospi (now Torlonia) Palace, Rome, in 1625. Many of the figures in his pictures are studies from his wife and children, all remarkable for their beauty. *Bolognese School.*

ALMA-TADEMA, LAURENS.—Pupil of Baron Henri Leys. Received the 1st Class Medal, in Paris, 1864; the Order of Leopold, 1866. *Dutch School.*

ALUNNO, NICOLO.—Born at Foligno. Painted from 1458 to 1499. Said by Rumohr to be the master who signed, "Nicolai Fulginatis opus," and by Mariotti, to have instructed Pietro Perugino. *Roman School.*

ANGELICO, FRA; *see* FIESOLE.

ANGUISCIOLA, SOFONISBA.—Born at Cremona, in 1530. Died at Cremona, in 1620. Pupil of B. Campi and Il. Solaro. Celebrated for her portraits. Blind for many years before her death. Her three sisters excelled also in portraiture. *School of Cremona.*

ANTONELLO DI MESSINA.—Born at Messina, about 1414. Living in 1493. After studying painting in Italy, visited Flanders, and learned from Van Eyck to paint in oil colours, and on his return introduced that style of painting into Italy. *Neapolitan School.*

APPIANI, ANDREA.—Born, 1754. Died, 1818. An Italian painter, whose principal performances are at Milan. *Roman School.*

ARPINO; *see* CESARI.

ARTOIS, JACQUES D'.—Born at Brussels, in 1613. Died, 1665. Scholar of John Wildens. A good landscape painter, many of whose pictures are rendered more valuable by the figures which David Teniers inserted in them. *Flemish School.*

ARY, SCHEFFER.—Born at Dordrecht, Holland, in 1795. Pupil of Guerin. Chevalier of the Legion of Honour, 1828. Officer of the Legion, 1835. Died at Argenteuil, near Paris, June 15th, 1858. *French School.*

ASSELYN, JAN.—Born at Diepen, near Amsterdam, in 1610. Died, 1660. Scholar of Esaias Van de Velde and Jan Miel. An excellent landscape painter. Studied many years in Italy. *Dutch School.*

AUFRAY, JOSEPH-ATHANASE.—Born in Paris. Pupil of Mr. Barrias. *French School.*

BAKHUIZEN, LUDOLPH.—Born at Embden, 1631. Died at Amsterdam, 1709. Pupil of Albert van Everdingen and H. Dubbels. Now thought to have represented rough seas on a large scale more successfully than any other Dutch painter. His nephew, of the same name, painted battle pieces. *Dutch School.*

BAPTISTE, J. B. MONNOYER; called BAPTISTE.—Born at Lisle, 1635. Died, 1699. Studied at Antwerp and Paris. Came to England, and painted here many fine flower pieces. *Flemish School.*

BARBARELLI, GIORGIO, called GIORGIONE.—Born at Castel Franco, 1477. Died 1511. Pupil of Giovanni Bellini. Remarkable for his height, personal beauty, and dignified manners. Most of the heads painted by him are strongly expressive of melancholy, but have little of the religious sentiment to be found in those by older masters. He sought principally to produce a good general effect; and was the first who introduced that free style of painting which Titian and other Venetians carried to so high a degree of perfection. *Venetian School.*

BARKER, THOMAS; called "BARKER OF BATH."—Born, 1769, near Pontypool, in Monmouthshire. Died in 1847. Self-taught. Painted in various styles, even in fresco. *English School.*

BAROCCIO, FEDERIGO.—Born at Urbino, 1528. Died at Urbino, 1612. Son of a sculptor. Studied painting under Battista Franco, but formed his style from the works of Raphael and Correggio. *Roman School.*

BARRET, G., R.A.—Born in Dublin, 1728. Died in London, 1784. Pupil of West. Patronized by Edmund Burke. Came to England in 1762. Landscape painter. *English School.*

BARTOLOMMEO, FRA, DI SAN MARCO; known also as BACCIO DELLA PORTA. Born at Savignano in 1469. Died a Dominican friar in the Convent of Saint Mark, at Florence, 1517. Pupil of Cosimo Rosselli. Friend of Savonarola and Raphael d'Urbino. Cotemporary with L. da Vinci, Michael Angelo, and Raphael. His works combine much of that portion of art in which each of these great masters excelled. *Florentine School.*

BASAITI, MARCO.—Born in Friuli, of Greek parents. He painted from 1470 until 1520. One of the early Venetian painters in oil. There is a very beautiful picture by him in the National Gallery in London. *Venetian School.*

BASSANO; *see* PONTE.

BASSANO (LEANDRO).—Born 1558. The third son of Jacopo Bassano, in whose style he painted. His best works are portraits. *Venetian School.*

BASSANO, (JACOPO DA PONTE, called).—Born at Bassano, 1502. Died, 1592. Son and scholar of the elder Francesco da Ponte. The originator of that style by which the works of the family are known. *Venetian School.*

BATONI, POMPEO.—Born at Lucca, 1708. Died at Rome, 1787. Painted many portraits of Englishmen who visited Rome in his time.

BATTAGLIE; *see* CERQUOZZI.

BAUGNIET, CHARLES.—Born in Brussels. Chevalier of the Order of Leopold. *Belgian School.*

BEALE, MARY.—Born in Suffolk, in 1632. Died, 1697. Studied under Sir P. Lely, and copied Vandyck. Painted many portraits of the clergy of her time. *British School.*

BEAULIEU, ANATOLE DE.—Pupil of Eugène Delacroix. *French School.*

BEAUMONT, SIR GEORGE, BART.—Born in 1753. One of the founders of the National Gallery, and one of Wilkie's earliest friends. An amateur painter of merit. Died, 1827. *English School.*

BECKER, CHARLES.—Berlin. *German School.*

BECKER, CARL.—Professor at Berlin. Born in Berlin, 1820. A pupil of Von Klöber, Von Hess, and Cornelius. Won the Academy prize in 1842. *German School.*

BEECHEY, SIR WILLIAM, R.A.—Born at Burford, in Oxfordshire, 1753. Died, 1839. Painted almost exclusively portraits. *English School.*

BEERESTRATEN.—Died in 1687. A good painter, who excelled in representing winter scenes, in some of which Adrian Van de Velde painted the figures. *Dutch School.*

BEGA, CORNELIUS.—Born at Haarlem, in 1620. Died in 1664. Pupil of Adrian van Ostade. Painted in the same style as his master, but his colouring is not equal to that of Ostade. *Dutch School.*

BELLE, NICOLAS SIMON ALEXIS, of Paris.—Died at Paris in 1734, aged 60. *French School.*

BELLINI, GIOVANNI.—Born at Venice, 1426. Died, 1516. Brother of Gentile. Both pupils of their father, Jacopo Bellini. Their sister married Andrea Mantegna. Giovanni was the master of Giorgione and Titian. *Venetian School.*

BELLINI, GENTILE.—Born at Venice, in 1421. Died, 1501. Son of Jacopo and brother of Giovanni Bellini. Named after Gentile da Fabriano, who was the master of Jacopo. Sent, at the request of Mahomet the Second, by the Venetian Senate to Constantinople, where he painted the portrait of Mahomet, and struck a medal bearing the head of that Emperor and the three crowns on the reverse. *Venetian School.*

BELTRAFFIO, GIO ANTONIO.—Born at Milan in 1467. Died there in 1516. An amateur artist, and pupil of Leonardo da Vinci. *School of Milan.*

BENVENUTI DI GIOVANNI, DI MEO DEL GUASTA SENESE.—Painted from 1466 to 1517, but adhered to the old style of the 15th Century. *School of Sienna*

BENVENUTI, GIO. B.; called L'ORTOLANO.—Born at Ferrara. Died about 1525. His pictures are often mistaken for those of Garofalo. *School of Ferrara.*

BERCHEM or BERGHEM, NICHOLAS.—Born at Haarlem, 1624. Died there, 1683. Pupil of Van Goyen, Weenix, and others. Painted in various styles, but chiefly landscapes. His etchings are rare and masterly. *Dutch School.*

BERGEN, DIRK VAN.—Born at Haarlem, in 1645. Died in 1689. Pupil of Adrian Van de Velde, whom he approached very nearly in some of his best works. Came to London in 1673. *Dutch School.*

BERKHEYDEN, GERIT.—Born at Haarlem, 1645. Died there, 1698. *Dutch School.*

BESCHEY, BALTHASAR.—Born at Antwerp, 1708. Died, 1776. Painted landscapes in the style of Jan Breughel, and historical pictures in that of Gaspard de Craeyer. *Flemish School.*

BIERSTADT, A. *American School.*

BIGG, W. R.—Born, 1755. Died, 1828. Became R.A. in 1814. His pictures are generally of domestic subjects. Several have been engraved. *British School.*

BIRD, WILLIAM.—Born at Wolverhampton in 1772. Died in Bristol in 1819. Self-taught, but became a member of the Royal Academy. *English School.*

BLES, DAVID (LA HAYE).—Officer of the Order of the Couronne de Chêne at La Haye. Chevalier of the Order of Leopold. Medal, 3rd Class; Paris, 1855. *Dutch School.*

BLES, HENRI DE, or MET DE BLES.—In Italy known as "Civetta," from the owl in his pictures. Born at Bonvignes, 1480. Died at Liege about 1550. Pupil of Patinier. *Flemish School.*

BLOEMAN, PETER VAN; called STANDAART.—Born at Antwerp, about 1649. Died, 1719. Spent many years in Rome; and his landscapes have generally an Italian character. *Flemish School.*

BLOEMEN, JAN, FRANS, VAN; called ORIZONTI.—Born at Antwerp, in 1658. Died very old, at Rome, where he resided for many years. He received his name of Orizonti from the delicacy of the gradations of the distances in his pictures. *Flemish School.*

BLOEMART, ABRAHAM.—Born at Gorcum, in 1514. Died at Utrecht, 1647. Better known as an engraver than as a painter. *Dutch School.*

BODOM, E. *Norwegian School.*

BOL, FERDINAND.—Born at Dort, 1609-10. Died at Amsterdam, 1681. Pupil of Rembrandt. Best known as a portrait painter. *Dutch School.*

BONHEUR, FRANÇOIS-AUGUSTE.—Born at Bordeaux. Pupil of Raymond Bonheur (his father). Received 3rd Class Medal, 1852 and 1857; 2nd Class, 1859; 1st, 1861, and honourably mentioned in 1863. *French School.*

BONHEUR, MDLLE. MARIE-ROSA.—Born at Bordeaux. Pupil of Raymond Bonheur (her father). Received the 3rd Class Medal, in 1845; the 1st Class Medal (landscape and cattle), 1848; and the 1st Class Medal, at the Universal Exhibition, 1855; received the Cross of the Legion of Honour from the hands of Her Majesty the Empress of the French, in 1865. *French School.*

BONIFAZIO VENEZIANO, or DA VERONA.—Born, 1491. Died, 1553. Said to have been a pupil of the elder Palma or Titian, but little is known of his life, and his works are inferior to those of either of those masters. It is even supposed that there were two painters of this name. *Venetian School.*

BONNINGTON, RICHARD PARKES.—Born at Arnold, near Nottingham, 1801. Died, 1828. Self-taught. Went at the age of nineteen to France, where, and in Italy, his works were much admired. Since his death they have been eagerly sought for, and many imitations of them sold as being by him. *British School.*

BONVICINO, ALESSANDRO.—Known as Il Moretto da Brescia, in which place he was born near the end of the 15th Century. Scholar of Ferramola and Titian. Lived between 1490 and 1560, and was one of the best of the great masters who flourished at that time. His best works (in fresco) are at Brescia; and others, equally remarkable (in oil), are in London and Vienna. He seems to have adopted the name of Moretto, as he has signed a picture Alex: Moretto. Brix: F., 1548. Was also a good portrait painter, and master of Moroni. *Venetian School.*

BOONEN, ARNOLD VAN.—Born at Dordrecht, 1669. Died, 1729. Scholar of Schalcken. *Dutch School.*

BORDONE, PARIS.—Born of a noble family of Treviso, 1500. Died at Venice, 1571. Pupil of Titian. Celebrated for his female portraits. Was invited to France by Francis the First, 1538, where he painted many of the ladies of the French Court. His masterpiece is "The Ring of St. Mark," at Venice. *Venetian School.*

BORGOGNONE; *see* COURTOIS.

BOSSUET, F.—Professor at the Royal Academy of Fine Arts at Brussels. *Belgian School.*

BOTH, JAN or JOHN.—Born at Utrecht, 1610. Died, 1656. He and his brother Andrew were sons of a glass-painter, and pupils of A. Bloemart. They resided long at Rome. The etchings by John are good and rare. *Dutch School.*

BOTTICELLI, SANDRO or ALESSANDRO.—Born at Florence in 1447. Died in 1515. Scholar of Filippo Lippi. Painted at Rome and Florence both sacred and profane subjects, also portraits of the Medici family. Known likewise as the designer of a series of subjects chosen from Dante, and which were engraved by Baldini. *Florentine School.*

BOUCHER, FRANÇOIS.—Born at Paris, 1704. Died at Paris, 1768. *French School.*

BOURDON, SEBASTIEN.—Born at Montpelier, 1616. Died at Paris, 1671. Pupil of his father, and studied at Rome. Painter to Queen Christina, of Sweden; and Rector of the Academy of Painting in Paris. *French School.*

BOURGES, MDLLE. LEONIDE-PAULINE-ELISE.—Born in Paris. Pupil of Mr. Th. Salmon and Edouard Frère. *French School.*

BOUT, AND BOUDEWYNS.—About 1700, they painted conjointly a large number of landscapes. *Flemish School.*

BRAEKELEER, HENRI DE.—Pupil of Baron Henri Leys. *Belgian School.*

BRAMER, LEONARD.—Born, 1596. Little is known of his life, but he was one of the followers of Rembrandt. *Dutch School.*

BRANDI, DOMENICO.—Born at Naples, 1683. Died, 1736. Painted principally animals. *Neapolitan School.*

BREKELENKAMP, QUIRIN.—Painted about 1650-70. A native of Holland, and disciple of Gerard Dou. Imitated Rembrandt. *Dutch School.*

BREUGHEL, JOHN, called VELVET BREUGHEL, from his usual dress.—Born at Brussels, 1568. Died, 1625. Pupil of his father, Peter Breughel. Painted fruit and flowers; but, after visiting Italy, principally landscapes, in which the figures are by Rubens and other masters. *Flemish School.*

BREUGHEL, PETER, THE ELDER.—Born about 1520. Visited Rome about 1553. Died at Antwerp, 1569. *Flemish School.*

BRIL, PAUL.—He and his elder brother Matthew were born at Antwerp—the former in 1556, and died in 1626. One of the best Flemish landscape painters of his time. Both the brothers resided long at Rome; and Annibale Carracci frequently introduced figures into their pictures. *Flemish School.*

BROMEIS, A. *Swiss School.*

BRONZINO, AGNOLO.—Born at Monticelli, near Florence, 1502. Died at Florence, 1572. Pupil of Raffaelino del Garbo and Pontormo. Much employed by Cosmo dei Medici as a portrait painter. *Florentine School.*

BROWN, MATHER or MATTHEW.—Died, 1810. An historical and portrait painter. Painted many naval and military officers of his time. *British School.*

BROWNE, MDME. HENRIETTA.—Born in Paris. Pupil of M. Chaplin. Received the 3rd Class Medal, 1855, 1857, and 1859; 2nd Class, 1861; 3rd Class (engravings), 1863. *French School.*

BROUWER or BRAUWER, ADRIAN.—Born at Haarlem, in 1608. Died, 1641. Pupil of Frans Hals. Settled at Antwerp, where Rubens bought many of his works, and afforded him much assistance. *Dutch School.*

BUONAROTTI, MICHELANGELO.—Born at Castel Caprese, near Arezzo, 1475. Died at Rome, 1564. Pupil of Domenico Ghirlandaio. Painter, sculptor, engineer, architect, and poet. Up to 1500 worked principally at sculpture. Finished painting the frescoes on the ceiling of the Sistine Chapel in 1512, and the Last Judgment in 1541. In 1529 acted as engineer in the defence of Florence. Architect of St. Peter's at Rome from 1546 until his death. Wrote also some good poetry. *Florentine School.*

BURGERS, H. J.—Medal, at Amsterdam. *Dutch School.*

CAGNACCI, GUIDO.—Born at St. Arcangelo, 1601. Died, 1681. Pupil of Guido Reni. Resided principally in Germany, where he was much employed by the Emperor Leopold the First. *Bolognese School.*

CALAME, ALEXANDER.—Born at Vevay. Pupil of M. Diday, Member of the Brussels and St. Petersburg Academies. Medal, 2nd Class, 1839, 1st Class, 1840; Legion of Honour in 1842. *Swiss School.*

CALLIARI or CAGLIARI, PAUL; called PAUL VERONESE.—Born at Verona, 1528. Died at Venice, 1588. Pupil of his father (a sculptor), and of Antonio Badile. The "Marriage at Cana," in the Louvre, and the "Family of Darius at the feet of Alexander," in the National Gallery in London, are two of the finest examples of the splendid pictures with which he decorated so many public buildings in Venice and its neighbourhood. *Venetian School.*

CALLCOTT, SIR A. W., R.A.—Born at Kensington, 1779. Died there, 1844. Brother of Dr. Callcott, and studied music in early life. Afterwards a pupil of Hoppner; but abandoning portraiture became celebrated as a landscape and historical painter. *British School.*

CALVART or CALVAERT, DENIS.—Born at Antwerp, 1555. Died at Bologna, 1619. Pupil of Prospero Fontana and Lorenzo Sabbatini. Calvaert was the first master of Domenichino, Guido, and Albano. *Flemish and Bolognese Schools.*

CAMPHAUSEN, W.—Born at Dusseldorf. Professor at the Academy of Dusseldorf. *German School.*

CAMPIDOGLIO, M. A.—Born at Rome. Flourished about 1600. Celebrated for his masterly grouping of fruits and flowers. *Roman School.*

CAMPOTOSTO, HENRY.—Born in Brussels. Received the 1st Class Medal at the Academy of Brussels; honourably mentioned at the Paris Exhibition, 1860. *Belgian School.*

CANALETTO; called ANTONIO CANAL.—Born at Venice, 1697. Died at Venice, 1768. Pupil of his father, a scene painter. Tiepolo occasionally painted the figures in his pictures. Came to England in 1746, and remained here two years. Many pictures attributed to him are by his nephew and pupil, Bernardo Bellotto. *Venetian School.*

CANO, ALONZO.—Born at Grenada, 1601. Died at Grenada, 1667. Son of an architect. Studied sculpture under Montañes, and painting in the Schools of Pacheco and J. del Castillo. Appointed, in 1561, a minor canon in the Cathedral. One of the most remarkable artists in the *Spanish School.*

CARAUD, JOSEPH.—Born at Cluny (Saône et Loire). Pupil of Abel de Pujol, and C. L. Muller. Received 3rd Class Medal, 1859; 2nd Class, 1861 and 1863; 1st Class Medal and Member of the Legion of Honour, 1867. *French School.*

CARAVAGGIO, MICHELANGELO MERIGI; called DA CARAVAGGIO.—Born at Caravaggio, 1569. Died at Porto Ercole, in 1609. Began life as a mason, who prepared the walls for fresco painters, and was almost self-taught. The chief of the "Naturalisti," so called from their supposed servile imitation of nature, from which, however, they departed so widely by the unnatural blackness of the shadows in their pictures. *Roman School.*

CARLONE, GIOVANNI.—Born at Geneva, 1590. Died at Milan, 1630. Pupil of Passignano, at Florence.

CAROLUS, F. *Belgian School.*

CARRACCI, AGOSTINO.—Born at Bologna, 1558. Died at Parma, 1601. Brother of Annibale Carracci. Studied painting under P. Fontana and D. Tibaldi; engraving under C. Cort. He was the most active teacher in the celebrated school of the Carracci; and not only a painter, but also a poet, musician, and one of the best engravers of his time. *Bolognese School.*

CARRACCI, ANNIBALE.—Born at Bologna, 1560. Died at Rome, 1609. Pupil of his cousin Lodovico Carracci. Studied the works of Correggio at Parma. Painted, with the assistance of Domenichino, Lanfranco, and his brother Agostino, the celebrated frescoes in the Farnese Palace at Rome, which were finished in 1604. *Bolognese School.*

CARRACCI, LODOVICO.—Born at Bologna, 1555. Died, 1619. Pupil of Prospero Fontana. Studied the works of Correggio at Parma. He, with the assistance of his cousins, Agostino and Annibale, founded the School of the Carracci at Bologna, in 1589, which sought, and to a certain extent succeeded, in adding to the glory of Italian art, by combining the different merits of the older masters. *Bolognese School.*

CARREÑO DE MIRANDA, JUAN.—Born at Avilés, 1614. Died at Madrid, 1685. Scholar of Pedro de las Cuevas. Painted many portraits in the reign of Philip IV. *Spanish School.*

CARRUCCI; *see* PONTORMO.

CARPACCIO, VITTORE.—Born at Venice. A distinguished painter among the early Venetian masters. Many of his works perished when the Ducal Palace of Venice was burnt, in 1576. His known works are dated up to 1520, and his portrait, by himself, 1522. *Venetian School.*

CASTELHAUS. *Spanish School.*

CASTIGLIONE, GIOVANNI BENEDETTO; called IL GRECHETTO.—Born at Geneva, 1616. Died at Mantua, 1670. Studied under Paggi, Ferrari, and Vandyck. Executed some spirited etchings. His brother Salvatore, and his son San Francesco, painted in a similar style. *Genoese School.*

CASTILLO, JUAN DEL.—Born in 1584, at Seville. Died at Cadiz, 1640. Pupil of Luis Fernandez. Cano and Murillo studied under Castillo. *Spanish School.*

CERMAK, JAROSLAV.—Pupil of Louis Gallait and Robert Fleury. Received the 2nd Class Medal, 1861. *Danish School.*

CERQUOZZI, MICHEL ANGELO; called M. A. DALLE BATTAGLIE.—Born at Rome, 1602. Died 1660. Best known as a battle painter. *Roman School.*

CESARI, GUISEPPE; called IL CAVALIERE D'ARPINO.—Born at Arpino about 1568. Died, 1640. One of the best of the mannerists of the *Roman School.*

CHAMBERS, GEORGE.—Son of a seaman of Whitby, in Yorkshire, where he was born at the close of the last century. Died, 1840. While still a cabin boy shewed a talent for painting, and received some instruction from Bird, a drawing-master of Whitby. Came to London and was employed in painting the great Panorama of London at the Colosseum. When scene painter at the Pavilion Theatre, was introduced by Admiral Lord Mark Keir to William the Fourth, but an early death prevented Chambers deriving much profit from the fair prospect of success then before him. *British School.*

CHAMPAGNE, PHILIPPE DE.—Born at Brussels, 1602. Died at Paris, 1674. Went in 1621 to Paris, where he painted in the Luxembourg, and was patronized by Marie de Medicis and Cardinal Richelieu. His masterpiece is the "Adam and Eve bewailing the death of Abel," now at Vienna; but he is best known as a portrait painter of great merit. He was Rector of the Paris Academy of painting. *Flemish School.*

CHAPLIN, CHARLES.—Born at Andely (Eure). Pupil of Drolling. *French School.*

CHAVET, VICTOR.—Born at Aix (Bouches du Rhone). Pupil of P. Revoil and C. Roqueplan. Received the 3rd Class Medal, 1853; and the 2nd Class Medal, at the Universal Exhibition, 1855. *French School.*

CHERON, LOUIS.—Born at Paris in 1660. Died in London, 1723. Came to England in 1695. *French School.*

CIVETTA; *see* BLES.

CLAUDE, GILLÉ or GELÉE; called LE LORRAIN or DE LORRAINE.—Born at Chateau de Chamagne on the Moselle, near Charmes, in 1600. Died at Rome, 1682. Apprenticed to a man-cook, and travelled to Rome, where in that capacity he entered the service of Agostino Tassi, a landscape painter, from whom, and his friend Sandrart, he learned the rudiments of the art which he afterwards carried to so high a degree of perfection by an incessant study of nature. His drawings and etchings are also, like his pictures, very masterly and valuable. See those in this Exhibition. *French School.*

CLEEF, JOAS VAN, of Antwerp.—Painted about 1530 to 1550. An excellent portrait painter, in a style between that of Holbein and Antonio Moro. His pictures are frequently mistaken for those of Holbein. *Flemish School.*

CLOUET.—There were three painters of this name. Jehannet or Jeannet Clouet, father and son, the elder of whom was living in Brussels in 1475, and settled at Tours, in France, in the neighbourhood of which were then the principal residences of the French Court, about 1480. The son was painter to Francis the First in 1518, and died in Paris in 1541. Many of the French portraits of that date are by him, and have been attributed to Holbein. François Clouet, his son, born about 1510, died about 1574, succeeded him as painter to Francis the First. There was a fourth Clouet, a brother of the younger Jeannet, who was employed about 1529 by Francis and his sister, the Queen of Navarre. The name Jeannet or Janet appears to have become a surname. *Flemish School.*

CLOVIO, GIULIO.—Born, 1498. Died, 1578. Pupil of Giulio Romano. The celebrated painter in miniature. Some of his works are among the finest that have been executed on vellum in that style. *Roman School.*

COELLO, ALONZO SANCHEZ.—Born at Benifayro, in Valencia, early in the 16th Century. Died in 1590. Copied the works of Titian. The first of the great Spanish portrait painters. *Spanish School.*

COLLINS, WILLIAM, R.A.—Born in London, 1788. Died, 1847. Son of a picture dealer, author of the "Life of Morland." Painted a large number of interesting pictures, mostly of English scenery and country life. *British School.*

CONEGLIANO, GIAMBATTISTA CENIA DA.—His pictures are dated from 1489 to 1517. Pupil of Giovanni Bellini, whom he in some respects excelled, particularly in his landscape backgrounds, many of which represent his native place, Castello de Conegliano. His son Carlo Cenia imitated his works. *Venetian School.*

CONSTABLE, J., R.A.—Born, 1776. Died, 1837. Son of a miller. Pupil of Farington. The well-known landscape painter; some of whose works have been engraved by D. Lucas, and his life written by Leslie. *British School.*

COOK, R., R.A.—Born in London, 1782. Died, 1857. Studied at the Royal Academy, and became R.A. in 1822. *British School.*

COOMANS, JOSEPH.—Born in Brussels. Received the Bronze Medal, at Brussels, 1848; Gold Medal, at La Haye, 1859; 1st Class Medal, at Metz, 1861; and the Silver Medal, at Rouen, 1863. *French School.*

COOMANS, MISS CELESTINE. *French School.*

COPLEY, J. S., R.A.—Born at Boston, in America, 1737. Died in London, 1815. Exhibited his first picture at the Academy in London, in 1760. Painted many fine historical pictures. The father of the late Lord Lyndhurst. *British School.*

COQUES, GONZALES.—Born at Antwerp, 1618. Died, 1684. Pupil of David Ryckaert. Celebrated for groups of small portraits, which generally represent persons of the wealthier classes in the 17th Century. *Flemish School.*

CORNELITZ, LUCAS.—Born at Leyden, 1493. Died, probably, 1552. Visited England in the reign of Henry VIII. *Dutch School.*

CORREGGIO, ANTONIO ALLEGRI, or LIETO; commonly called CORREGGIO.—Born at Correggio, near Modena, in 1493, or early in 1494. Died there in 1534. Said to have been the pupil of Bartolotto, a painter in his native place, but was at Mantua as early as 1511 or 1512, and a master of established reputation at Parma in 1519. There he then painted in the convent of San Paolo, and subsequently, about 1522, the "Assumption of the Virgin" and other works, which are, in many respects, the most admirable that modern art has produced. *School of Parma.*

CORTONA, PIETRO BERRETTINI DA.—Born at Cortona in 1596. Died at Rome, 1669. The elegant but incorrect style which he introduced led to the rapid decline of painting in Italy. *Florentine School.*

COSTA, LORENZO.—Born at Ferrara, 1460. Died at Mantua, 1535. Studied under Benozzo Gozzoli, at Florence, and assisted Francesco Francia, at Bologna. Settled at Mantua, and died in the service of the Duke Francesco Gonzaga. He left two sons, Ippolito and Girolamo, the latter the father of the younger Lorenzo Costa, who died in 1583, at the age of 46. *School of Ferrara.*

COTMAN, J. S.—Born at Norwich about 1780. Died, 1843. Eminent as a water-colour painter and engraver of architectural subjects. *British School.*

COURTOIS, JACQUES; called IL BORGOGNONE or LE BOURGURGNON, and by the Italians, CORTESE.—Born at St. Hippolyte in Franche Comté, in 1621. Died at Rome, 1676. Remarkable for his spirited battle-pieces. He became a Jesuit and lived principally in Italy. *French School.*

COX, DAVID.—Born in 1783. Died at Harborne Heath, near Birmingham, in 1859. Son of a whitesmith. Self-taught. Employed as a scene painter in London in 1803, and rose gradually to be one of the most admired landscape painters of his time, particularly in water-colours. *British School.*

CRANACH, LUCAS SUNDER; known as LUCAS CRANACH.—Born at Cranach, in Bavaria, in 1472. Died at Weimar in 1552. The intimate friend of Luther, whose portrait he painted several times. He marked his pictures with a crowned serpent. *German School.*

CREDI, LORENZO DI CREDI.—Born at Florence, 1459. Died at Florence, 1537. The fellow-pupil of Leonardo da Vinci, in the school of Verocchio. Sculptor and painter, but best known as the latter. Although he was much influenced by the works of Da Vinci, his own are most remarkable for the elaborate manner in which they are finished. *Florentine School.*

CRIVELLI, CARLO.—The dates of his birth and death are not known, but he was of a Venetian family, and lived and worked principally at Ascoli, or in its neighbourhood. His known pictures are dated from 1468 to 1495. He painted in *tempera*. *Venetian School.*

CRIVELLI, VITTORIO.—Lanzi thinks it probable that he was of the family and School of Carlo Crivelli. His known works were executed about 1489-90. *Venetian School.*

CROME, JOHN.—Born in Norwich, 1769. Died there in 1821. Self-taught. Apprenticed to a coach painter; but, by an incessant study of nature, rose to be one of the best English landscape painters. Several of his pupils have followed his style. *British School.*

CUYLENBURG, ABRAHAM VAN.—Born at Utrecht in 1639. His pictures are often sold for those of Pœlemburg, whom he imitated. *Dutch School.*

CUYP, ALBERT.—Born at Dort, 1605. Still living in 1683. Pupil of his father, Jacob Gerritz Cuyp. Excelled in painting everything he saw around him, and representing it at the moment when it appeared to the greatest advantage. In this respect he surpassed even Claude Lorraine, whose fame rests entirely on his landscapes; whereas Cuyp painted also portraits, animals, birds, fish, flowers, fruit, and still-life, in a manner little inferior to the best Dutch painters of those subjects. *Dutch School.*

DADD, R. *English School.*

DAHL.—Born at Stockholm, 1656. Died in London, 1743. Pupil of Ernstraen Klocke, who had been in England. Came to England in 1678, and again in 1688, and remained here until his death. His son, the younger Dahl, was an inferior painter. *British School.*

DANBY, FRANCIS, A.R.A.—Born in the county of Wexford, 1793. Died, 1861. *British School.*

DANCE (HOLLAND), SIR NATHANIEL.—Born in London, 1734. Died at Winchester, 1811. Originally an artist by profession. Inherited a fortune and took the name of Holland. Pupil of Francis Hayman. *British School.*

DAVID, JACQUES LOUIS.—Born at Paris, 1748. Died at Brussels, 1825. Pupil of Vien. The principal painter in France in the reign of Napoleon I. *French School.*

DAVIES, R. B.—Born at Watford in 1782. Died, 1854. A good painter, who was much patronized by George the Third. *British School.*

DELFOSSE, ERNEST.—Born in Brussels. Pupil of C. Roqueplan. *Belgian School.*

DENNER, BALTHAZAR.—Born at Hamburg, 1685. Died, 1749. His pictures are remarkable for the labour bestowed upon them. *German School.*

DESHAYES, EUGÈNE.—Born in Paris. Pupil of his father. *French School.*

DOBSON, WILLIAM.—Born in London, 1610. Died there, 1646. Worked under Sir Robert Peake and Franz Cleyn, but improved himself by studying the works of Titian and Vandyck. The latter was so much pleased with a copy by Dobson of one of his own pictures, that he introduced him to Charles the First, who appointed him his serjeant painter after the death of Vandyck. The civil war was, however, fatal to Dobson's prosperity, and he died in poverty. He painted some good historical pieces as well as portraits. *British School.*

DOES, SIMON VAN DER.—Born, 1653. Died, 1717. Painted Italian scenery. His early pictures are the best. *Dutch School.*

DOLCE, CARLO, or CARLINO.—Born at Florence, 1616. Died, 1686. Scholar of Jacopo Vignali. Most successful in female figures, for which his delicate and highly-finished style was best adapted. His daughter Agnese copied many of his works. *Florentine School.*

DOMENICHINO; *see* ZAMPIERI.

DOU, GERARD or GERRIT.—Born at Leyden, 1613. Died there, 1675. Son of a glazier, or rather glass painter; he was bred to the same business, but entered the school of Rembrandt in 1628, and studied under him about three years. He became famous for the delicate execution and correctness of his works, which, even in his life-time, sold for very high prices. One of his most celebrated pictures is "The Schoolmaster," in the Museum at Amsterdam. *Dutch School.*

DROOST.—Born at Amsterdam in 1638. Died in 1690. Studied under Rembrandt. Went to Rome, where he improved greatly in design. A very able artist. *Dutch School.*

DUBASTY, ADOLPHE-HENRI.—Born in Paris. Pupil of M. Ingres. Received the 3rd Class Medal, in 1845. *French School.*

DUFFIELD, WILLIAM.—Born at Bath, 1816. Died, 1831. Pupil of Lance and Baron Wappers. *British School.*

DÜRER, ALBERT or ALBRECHT.—Born in Nuremberg in 1471, and died there in 1528. Pupil of M. Wolgemuth. Son of a Hungarian goldsmith; settled at Nuremberg. He early turned his attention to painting and engraving both on

wood and copper, and soon became as celebrated north of the Alps as Raphael in Italy. Went to Venice in 1506, and Flanders in 1520. His diary written during the latter journey is still preserved. There is a fine specimen of his skill in carving, in the British Museum. His best pictures are at Vienna. Author also of several works on Geometry and Design. *German School.*

DUVERGER, THEOPHILE EMMANUEL.—Born at Bordeaux. Received Medals in 1861, 1863, and 1865. *French School.*

DYCE, WILLIAM, R.A.—Born at Aberdeen, 1806. Died in 1864. Received the degree of M.A., at Marischal College at the age of 16. Went to Rome, and returned to Scotland about 1826. Painted in various styles. *British School.*

DYCK, SIR ANTHONY VAN.—Born at Antwerp, 1599. Died in London, 1641. His father was a merchant at Antwerp, and his mother remarkable for her skill in embroidery. Vandyck showed early a taste for drawing, and was placed under H. Van Balen; the pupil of Rubens, about 1615, and worked under him till 1620. First came to England in 1621. In 1623 visited Italy, where he remained for four or five years. He returned to Antwerp about 1628. Came to England in 1630 or 31, and finally settled in London in 1632; where, or at Eltham, he remained almost constantly until his death. As a portrait painter he is considered only second to Titian, and many of his historical pictures are equal to the finest works that the art of painting has produced. *Flemish School.*

DYCKMANS, JOSEPH LAWRENS.—Born at Antwerp. Pupil of De Tielmans and Wappers. *Belgian School.*

EASTLAKE, SIR C. L., P.R.A.—Born at Plymouth, 1793. Died, 1865. Student at the Royal Academy in 1809. About 1816 went to Italy and Greece. Elected President of Royal Academy in 1850. Author of several well-known works on the fine arts. *British School.*

EGG, A. L., R.A.—Born in 1816. Died in Algeria, in 1863. Son of the celebrated gun maker. A student at the Royal Academy in 1836. Painted principally historical subjects. *British School.*

ELSHEIMER, ADAM; also known as ADAM OF FRANCFORT.—Born at Francfort, 1574. Died at Rome, 1620.—At Rome, as Adamo Tedesco, he became distinguished for small, highly-finished pictures, particularly such as represented night and moonlight effects, some of which were engraved by Count Goudt. *German School.*

ESCOSURA, IGNACE DE LEON.—Born in the Asturies (Spain). Pupil of M. Gerôme. *Spanish School.*

ETTY, WILLIAM, R.A.—Born at York, 1787. Died in York, 1849. Son of a miller and baker. Showed early a taste for drawing. Apprenticed in 1798 as a compositor, to a printer at Hull. Remained there seven years. Arrived in London, 1806. Became a student at the Royal Academy and pupil of Sir Thomas Lawrence. His progress in painting was very slow, but he at length became one of the best colourists of the *British School.*

EVERDINGEN, CÆSAR VAN.—Born at Alkmaer in 1606. Died in 1679. Scholar of John van Bronkhorst. He painted history and portraits, and was also eminent as an architect. *Dutch School.*

EYCK, VAN.—There were three, if not four, painters of this name, who came originally from the small village of Eyck, in Limbourg. After residing in Bruges, they settled in Ghent, about 1421. Hubert, the eldest, was born about 1366, and died at Ghent in 1426; John born about 1390, and died 1440-41. The other two Van Eycks were Lambert, of whose history little is known, and their sister Margaret, whom de Heere and Van Mander mention as an excellent painter. She died about 1430. Hubert is now generally admitted to have been, if not strictly speaking the inventor, the great improver of painting in oil. Of the lives of the other Van Eycks little is known, but John was in the service of the Dukes of Burgundy, and sent by Philippe le Bon into Portugal, Spain, and elsewhere, between 1428 and 1436, where, like Rubens, he was employed not only as a painter, but as a diplomatist. *Flemish School.*

FALENS, CHARLES VAN.—Born at Antwerp, 1684. Died in Paris, 1733. Imitator of Philip Wouvermans. *Flemish School.*

FARINATO, PAOLO DEGLI UBERTI.—Born at Verona, 1522. Died, 1606. Probably studied under Giulio Romano. His principal works are at Verona. *Venetian School.*

FERG, PAUL FRANCIS.—Born at Vienna, 1689. Died about 1738. Pupil of Orient. Studied Callot. *German School.*

FERRANDIZ, BERNARDO.—Born in Valencia (Spain). Pupil of Francisco Martinez and of Duret. *Spanish School.*

FICHEL, EUGÈNE.—Born in Paris. Pupil of P. Delaroche. Medal, 3rd Class, 1857 and 1861. *French School.*

FIESOLE, FRA GIOVANNI DA; best known as FRA ANGELICO. He was christened GUIDO.—Born near Castello di Vicchio, in the Mugello, in 1387. Died in Rome, 1455. Pupil of his brother, Fra Benedetto, an illuminator of manuscripts, who taught Giovanni his art, in which the latter excelled. Giovanni entered the Order of the Predicants, at Fiesole, in 1407. He painted in Fresco about 1409, at Cortona, where some of his best works still exist; at Florence, about 1436; and at Rome, in the Chapel of San Lorenzo, in the Vatican, about 1445. His works are remarkable for a strong expression of the religious sentiment, with which he sought to inspire himself by prayer before he commenced painting. *Florentine School.*

FLAMM, ALBERT. *German School.*

FLESSHIER, B.—Little is known of this painter except that he lived in London about 1765, and painted fruit and small sea pieces. *English School.*

FOLINGSBY, G. F.—Pupil of Professor Charles Piloty. *Bavarian School.*

FONTANA, LAVINIA.—Born at Bologna, in 1552. Died at Rome in 1614. Daughter of Prospero Fontana, under whom she studied. Celebrated for her portraits and the fine historical pictures which she painted at Rome. *Bolognese School.*

FRANCESCA, PIETRO DELLA.—Born at Borgo San Sepolcro, about 1410, and was still living in 1494. The most distinguished of the early Umbrian painters, and is said by Vasari to have instructed Pietro Perugino. Author of a "Treatise on Perspective." *Roman School.*

FRANCIA, FRANCESCO RAIBOLINI; commonly called FRANCIA, from the name of his first master, a goldsmith.—Born at Bologna, 1450. Died there, 1517. Son of a carpenter. Excelled as a goldsmith and painter. Said to have studied painting under Marco Zoppo. The greatest of the early Bolognese masters. His works were much studied by the Carracci, and some of them have been attributed to Raphael, who valued highly the talents of Francia. *Bolognese School.*

FRANCIA, GIACOMO.—Born, . Died, 1557. Son and pupil of F. Francia. His works, in which he was assisted by his brother Guilio, are often confounded with those of his father. *Bolognese School.*

FRANÇAIS (François-Louis).—Born at Plombières (Vosges). Pupil of Cigoux and Corot. Received 3rd Class Medal, 1841; 1st Class, 1848; Chevalier of the Legion of Honour, 1853; received 1st Class Medal, 1855.

FRANQUESTIN. *French School.*

FREBE, CHARLES THEODORE.—Born in Paris. Pupil of J. Coignet and of C. Roqueplan. Received 2nd Class Medal, 1848; Medal, 1865. *French School.*

FREBE, EDOUARD.—Born in Paris. Pupil of P. Delaroche. Received 3rd Class Medal, 1851; 2nd Class, 1852; 3rd Class, at the Universal Exhibition, 1855. Chevalier of the Legion of Honour, 1855. Member of the Royal Dutch Academy at Amsterdam. *French School.*

FUNGAI, BERNARDINO.—Born, 1460. Died, 1516. Pupil of Benvenuto di Giovanni Senese. *School of Sienna.*

FUSELI, H., R.A.—Born, 1741. Died in 1825. Author of good criticisms on art. Designed better than he coloured. *British School.*

FYT, JAN.—Born at Antwerp, 1609. Died, 1661. Scholar of Jan van den Besch. After Snyders, the best animal painter of the *Flemish School.*

GAINSBOROUGH, THOMAS, R.A.—Born at Sudbury, Suffolk, 1727. Died in 1788. Self-taught. At sixteen years of age established himself in London as a portrait painter; from which time he improved so rapidly that he became equally excellent in portraiture and landscape painting. *British School.*

GALASSO GALASSI.—Born at Ferrara about 1436. Died, 1488. According to Vasari, he was the first Ferrarese artist who painted in oil colours. *School of Ferrara.*

GALLAIT, LOUIS.—Born at Tournay, Belgium, in 1810. Member of the Institute of France; of the Royal Belgian Academy; Chevalier of the Order of Merit, of Prussia; Commander of the Oak, of Holland; Officer of the Legion of Honour; and Commander of the Order of Leopold. *Belgian School.*

GARBO, RAFFAELLINO DEL.—A Florentine. Born, 1476. Died, 1534. Scholar of Filippino Lippi. *Florentine School.*

GAUDENZIO; *see* FERRARI.

GAROFALO, BENVENUTO TISIO; so called from his monogram, a gilliflower.—Born near Ferrara, in 1481. Died there, in 1559. Studied under D. Panetti and B. Boccaccino, at Cremona. Went to Rome in 1500. Worked with Lorenzo Costa at Mantua, and under Raphael in Rome, from 1515, of whom, in his smaller works, he was a most successful imitator. The head of the Ferrarese School. His large works are scarce; one of the principal is in the National Gallery in London. *School of Ferrara.*

GARRARD, MARC.—Born at Bruges in 1561. Died in England, 1635. Son of a good painter of animals, the younger Garrard came to England about 1585, and not only painted in various styles, but also engraved illuminated manuscripts and designed for glass painters. *British School.*

GARVEY, EDMUND.—A landscape painter who lived at the end of the last Century, and imitated Wilson. *British School.*

GATTI. *Italian School.*

GELDER, ARENT OR ARNOLD VAN.—Born at Dort, in 1645. Died, 1727. Pupil of Rembrandt, and close imitator of his style. *Dutch School.*

GÉLLÉE and GELÉE; *see* CLAUDE DE LORRAINE.

GENTILE, DI NICCOLO DI GIOVANNI MASSI DA FABRIANO.—Probably born at Fabriano about 1365. Died in Rome before 1450. Pupil of Allegretto Nuzi. *Roman School.*

GENTZ, W. *German School.*

GÉRARD, FRANÇOIS.—Born at Rome, 1770. Died, 1830. One of the best scholars of David. *French School.*

GERARD, THEODORE. *Belgian School.*

GERBIER D'ORVILLY, SIR B., of Antwerp.—Born, 1591. Died at Hempstead Marshall in 1667. A very remarkable man, who came to England young, and besides practising several arts, was much employed in intrigues and diplomacy in the reign of Charles the First. *British School.*

GEROME, JEAN LÉON.—Born at Vesoul. Pupil of Paul Delaroche. Received 3rd Class Medal 1847; 2nd Class, 1848 and 1855; Chevalier of the Legion of Honour 1855; Member of the Institute 1865. *French School.*

GHIRLANDAIO, DOMENICO BIGORDI; so called from his father, a goldsmith, famed for his garlands.—Born at Florence, 1449. Died, 1495. Pupil of Baldovinetti. One of the best painters of his time, who left many great works in fresco and tempera at Florence. One of the painters employed in the decoration of the Sistine Chapel at Rome, in 1480-4. Master of several great painters, among others Michelangelo Buonarotti, who was articled to him in 1488. Ghirlandaio worked also in mosaic. Among his assistants were his two brothers, David and Benedetto. *Florentine School.*

GHIRLANDAIO, RIDOLPHO CORRADO DEL, son of Domenico.—Born at Florence, 1483. Died, 1560. After his father's death, pupil of his uncle David. Studied the works of Masaccio; also with Fra Bartolommeo and Raphael. His finest works are at Florence, where he constantly resided. *Florentine School.*

GILPIN, SAWREY.—Born at Carlisle, 1733. Died, 1807. A good painter of animals. Often painted in conjunction with Barret, the landscape painter. *British School.*

GIORDANO, LUCA; called "FA PRESTO," from the rapidity with which he worked, and his father urging him on with those words.—Born at Naples, 1632. Died there, 1705. Pupil of Spagnoletto and P. de Cortona. Painted both in

fresco and oil with wonderful freedom. Employed in Spain, in the Escurial, about 1690. His works are very numerous, and many of them on a large scale. *Neapolitan School.*

GIORGIONE; *see* BARBARELLI.

GIOTTINO, TOMMASO DI STEFANO FIORENTINO; called.—Born at Florence, 1324. Died, 1356. Pupil of his father, Stefano, but received his name, "Fiorentino," from the close manner in which he followed the style of Giotto. *Florentine School.*

GIOVANNI DA UDINE; *see* UDINE.

GLAUBER, JAN.—Born at Utrecht. Died at Amsterdam. Scholar of Berchem. Went to Italy. Lairesse often painted the figures in his landscapes. *Dutch School.*

GOES, HUGO VANDER. The Hugo d'Anverza of the Italians.—He painted from 1467 to 1479, in which year he died in the Augustine Convent, at Roaden Closter, near Brussels. Scholar and imitator of Van Eyck. His works are rare, but there is still an altar-piece by him at Florence, and smaller works in the various galleries of Europe. *Flemish School.*

GORDON, SIR J. W., R.A.—Born at Edinburgh, and died there, 1864. President of the Royal Scottish Academy. The fellow-pupil of Wilkie under Graham. Best known as a portrait painter. *British School.*

GOSSAERT, JAN; best known as JAN DE MABUSE, now Maubeuge on the Sambre.—Was born about 1470, and died at Antwerp in 1532. Went to Italy, and was in England in 1496. One of his finest works is the "Adoration of the Kings," at Castle Howard. *Flemish School.*

GOYEN, JAN VAN.—Born at Leyden, 1596. Died at the Hague, 1656. Scholar of Esaias Van de Velde. Those pictures by him in which the colours have not changed, are remarkable for simplicity and truth. *Dutch School.*

GOYA, FRANCISCO.—Born at Madrid, in 1760. Died, 1830. Pupil of Martinez. Celebrated for his droll sketches. *Spanish School.*

GRANDI, ERCOLE (commonly called Ercole da Ferrara).—Born at Ferrara, about 1462. Died at Ferrara, 1531. Contemporary and friend of Lorenzo Costa. His works are very rare. *School of Ferrara.*

GRAVELOT, HENRY.—A very clever French designer and engraver. Much employed in England. Died in Paris, 1773. *French School.*

GRECO, IL; *see* THEOTOCUPOLI.

GREENHILL, J.—Born at Salisbury, 1649. Died in London, 1692. The best pupil of Sir Peter Lely. Copied Vandyck admirably. Drew in crayons and engraved. *British School.*

GREUZE, JEAN BAPTISTE.—Born at Tournus, 1726. Died at Paris, 1805. Received some instruction from a painter named Landon; but may be said to have been almost self-taught, and to have formed his very original style by the study of the best masters in France and Italy, where he resided several years. He endeavoured, in almost all his works, to teach some lesson in morality, and his pictures are among the most attractive in the *French School.*

GRIFFIER, JAN. Born, 1656. Living in 1720. Supposed to have been the scholar of Philip Wouvermans, but imitated Satchleven. *Dutch School.*

GRIMALDI, GIOVANNI FRANCESCO; called IL BOLOGNESE.—Born at Bologna, 1606. Died in 1680. Studied under Annibale Carracci. Excelled principally in landscapes, but was also a good historical painter. His son, Alessandro, painted in the same style. *School of Bologna.*

GRIMMER, HANS.—Scholar of Matthew Grunewalo. *German School.*

GRIMMER, JACOB or JAMES.—Born at Antwerp, in 1510. Alive in 1546. Pupil of M. Cock and C. Queburg. An excellent landscape painter, whose works are little known out of his own country. *Flemish School.*

GRÖNLAND, T. *Danish School.*

GUARDI, FRANCESCO.—Born at Venice, 1712. Died, 1793. Pupil of Canaletto. His works are inferior to those of his master. *Venetian School.*

GUDE. *Norwegian School.*

GUERCINO, FRANCESCO BARBIERI; called IL GUERCINO, from his squint.—Born at Cento, 1592. Died at Bologna, 1666. Said to have been self-taught until he became acquainted with Caravaggio, whose style he imitated. He returned to Cento, and after the death of Guido, in 1642, settled at Bologna, where he remained until his death. His masterpiece, "The body of Santa Petronilla raised from the tomb to be shown to her betrothed husband, Flaccus," is considered one of the great pictures in Rome. *School of Bologna.*

GUIDO, RENI; *see* RENI.

HACKAERT, JOHN.—Born at Amsterdam, 1635. A good landscape painter. A. Van de Velde and Berghem often assisted him by painting the figures in his pictures. *Dutch School.*

HALS, F.—Born at Malines, 1584. Died at Haarlem, 1666. Pupil of Van Mander. One of the great Flemish portrait painters. His son painted in the same style. *Dutch School.*

HANNEMAN, ADRIAN.—Born at the Hague, 1610. Died, 1680. Pupil of John Ravensteyn. Came to this country in the reign of Charles the First, about the same time as Vandyck, whose style he imitated. *British School.*

W. Havell

HANSEN, H. *Danish School.*

HAYDON, B. R.—Born at Plymouth, 1786. Died, 1846. His efforts to create a taste in this country for what is termed high art, and his melancholy fate, are generally known. *British School.*

HEEM, JOHAN DAVIDSZ DE.—Born at Utrecht, 1600. Died at Antwerp, 1674. One of the most celebrated of the Dutch flower painters. Son of David de Heem, a good flower and fruit painter, but inferior to his son Johan Davidsz. The son of the latter, named Cornelius, painted similar subjects. They signed their name Heem and de Heem. *Dutch School.*

HEEMSKERCK, EGBERT, the younger.—Born at Haarlem, in 1645. Died in London, 1704. Son of a painter of the same name but of superior talents. *Dutch School.*

HEERE, LUCAS DE.—Born at Ghent, 1534. Died there, 1584. His father and mother were artists. Studied under F. Floris. Was in England in the reign of Elizabeth, if not in that of Mary, as a portrait of the latter is said to be by him. *Flemish School.*

HEILBUTH, FERDINAND.—Born at Hamburg. Received 2nd Class Medal, 1857 and 1859; Chevalier of the Legion of Honour, 1861. *Dutch School.*

HELST, BARTHOLOMEW VANDER.—Born at Haarlem about 1613. Died at Amsterdam about 1670. One of the best of the Dutch portrait painters. Speaking of Vanderhelst's picture of the Civic Banquet of 1648 at Amsterdam, Sir Joshua Reynolds says: "This is perhaps the first picture of portraits in the world, comprehending more of the qualities which make a perfect portrait than any other I have ever seen." *Dutch School.*

HEMLING; *see* MEMLING.

HERMANN, LUDWIG.—Born in Pomerania, 1814. Pupil of Schadow, Isabey, and Poltevin. Now Professor at Berlin. *German School.*

HERRING, J. F.—Born in Surrey, 1795. Died, 1865. Self-taught. An excellent painter of animals. *British School.*

HERZOG, HERMANN. *German School.*

HEYDEN, JAN VANDER.—Born at Gorcum, 1637. Died at Amsterdam, 1712. A distinguished painter of views, in which architecture usually forms the principal feature. A. Van de Velde, Eglon Vander Neer, and Lingelbach, painted the figures in his pictures. *Dutch School.*

HEYLIGERS, A. F. *Dutch School.*

HIDDEMAN, F. *German School.*

HILDEBRANT, E. *German School.*

HILLIARD, NICHOLAS.—Born at Exeter, 1547. Died in Westminster, 1619. Studied the works of Holbein. Painted in miniature, besides portraits, a view of the Spanish Armada and the battle of Bosworth. *British School.*

HILLINGFORD, R. *British and Roman Schools.*

HILTON, WILLIAM, R.A.—Born at Lincoln, 1786. Died, 1839. Son of an artist. Studied at the Royal Academy. One of the best painters the modern English School has produced. Unfortunately, many of his pictures are already in a very bad state. *British School.*

HIRE, DE LA, LAURENCE.—Born in Paris, 1606. Instructed by his father, Stephen de la Hire. Died at Paris in 1656. *French School.*

HOBBEMA, MEINDERT.—Born in 1638, probably at Amsterdam. Died in 1709. Studied under Jacob Ruysdael. The earliest known date on any of his works is 1650. One of the best Dutch landscape painters. Berchem, A. Van de Velde, and Lingelbach, painted the figures in some of his pictures, most of which are now in this country. *Dutch School.*

HOFLAND, T. C.—Born at Worksop, 1777. Died at Leamington, 1843. Pupil of Rathbone. *British School.*

HOGARTH, WILLIAM.—Born in London, in 1697 or 1698. Died in London, 1764. Son of a schoolmaster. Bound apprentice to an engraver of arms on plate. His earliest engraving is dated 1720. Many small portraits by him were done about the same time. In painting he was almost self-taught. Most of his works were painted between 1730 and 1760. The Marriage à la Mode, in 1745. *British School.*

HOLBEIN, HANS.—Born at Augsburg in 1494 or 5. Died in London, 1543. Pupil of his father and uncle Burgkmair. Resided in Basle about 1516; became acquainted there with Erasmus, who recommended him to Sir Thomas More in 1526, when Holbein first came to England. Returned to Basle in 1529, and came again to England in 1532. Entered the service of Henry the Eighth in 1537-8, and remained mostly in England from that time until his death. The best artist of the German School. Painted in oil and water colour, excelled also as an architect and designer of ornaments. *German School.*

HONDEKOETER, MELCHIOR DE.—Born at Utrecht, 1636. Died, 1695. Pupil of his father Gysbert de Hondekoeter, and his uncle J. B. Weenix. Celebrated for his pictures of poultry, game, &c. *Dutch School.*

HONE, HORACE.—Died, 1825. Miniature painter to George IV., when Prince of Wales. *British School.*

HONTHORST or HONDHORST, GERHARD.—Born at Utrecht, 1592. Died at the Hague, 1666-8. Scholar of Abraham Bloemart. Went to Rome, where he imitated Caravaggio; and was known as Gerhardo dalle Notti, from frequently painting the effects of torchlight at night. Was also a good portrait painter. Came to England in the reign of Charles the First, and painted several allegorical pictures, into which he introduced portraits of Charles the First and his other patrons. Settled afterwards at the Hague, where he left two sons, likewise painters. *Dutch School.*

HOOGE, PIETER DE.—Little is known of the circumstances of his life, but he painted about 1658—1670, and is said to have been a pupil of Berghem. His pictures are well coloured, and remarkable for the effects of sunshine in courtyards and interiors. He was also a good painter of figures. *Dutch School.*

HOPPNER, JOHN.—Born, 1759. Died, 1810. Studied the works of Reynolds, and excelled in painting children. *British School.*

HUCHTENBURGH, JOON VAN.—Born at Haarlem, 1646. Died, 1733. Pupil of Jan Wyck and Van der Meulen. Was employed by Prince Eugene and William the Third, to paint the battles at which they were present. *Dutch School.*

HUDSON, T.—Born, 1701.—Died, 1779. The scholar and son-in-law of Richardson. A good portrait painter. *British School.*

HUMPHREY, OSIAS, R.A.—Born at Honiton, 1742. Died, 1810. Painted in miniature and crayons more frequently than in oils. *British School.*

HUYSMAN, CORNELIUS (known as Huysman of Mechlin).—Born at Antwerp, 1648. Died in 1727. Studied under Van Artois. *Flemish School.*

HUYSUM, JAN VAN.—Born at Amsterdam, 1682. Died in 1749. Son and pupil of Justus van Huysum. One of the best painters of flowers, of which he is said to have been passionately fond. His landscapes, into which he generally introduced old Roman ruins, are delicately painted, and very lightly finished. *Dutch School.*

IBBETSON, J. C.—Born at Churwell, near Leeds, 1759. Died, 1817. Painted landscapes and figures. *British School.*

IMOLA, INNOCENZIO FRANCUCCI (called da Imola).—Resided principally at Bologna, where he worked under F. Francia. His known pictures are dated from 1527 to 1549. *School of Bologna.*

ISABEY, LOUIS GABRIEL EUGÈNE.—Born in Paris. Pupil of his father, I. B. Isabey. Chevalier of the Legion of Honour, 1832. Officer in 1852. *French School.*

JAMESONE, GEO.—Born at Aberdeen in 1586. Died, 1644. Fellow-pupil at Antwerp, in the school of Rubens, with Vandyck, whose style he adopted.

JANET, JEANNET and JEHANNET; *see* CLOUET.

JANSEN, CORNELIUS.—Born probably at Amsterdam, in 1590. Died there, in 1665. Came to England in the reign of James the First, and remained here until 1648, when he went to Midelburg and Amsterdam, where he died. The great rival of Vandyck during the time the latter was in England. He had a son of the same name, also a painter. Bryan makes Cornelius Jansen and Jonson Van Ceulen two different artists, but this is doubtful, as C. Jansen resided near Cologne after leaving this country. *Dutch School.*

JANSSENS, ABRAHAM.—Born at Antwerp, 1569. Died in 1631. The great rival of Rubens, in the Flemish School. Many fine altar-pieces by Janssens are still preserved in Belgium; and at Vienna there are also several large pictures of classical subjects by him, treated in a striking and masterly style. *Flemish School.*

JARDIN or GARDIN, KAREL DU.—Born at Amsterdam, about 1625. Died, 1678. Scholar of N. Berchem. Resided some time at Rome. Painted in various styles, in all of which he excelled. His etchings also are among the best of those by painters of the Dutch School. *Dutch School.*

JONES, A. R.—Pupil of E. Verboeckhoven. *Belgian School.*

JORDEANS, JACOB.—Born at Antwerp, 1593. Died at the village of Putten, in Flanders, 1678. Scholar and son-in-law of Adam van Noort. One of the principal assistants of Rubens, but painted in a coarser style. Excelled in painting animals struggling together, and such scenes as required vigorous rather than delicate execution. *Flemish School.*

KAPELLA or CAPELLA, JAN VAN DE.—Born, 1635. Died, 1677. A good Dutch painter of marine subjects, somewhat in the style of William Vandevelde. *Dutch School.*

KAREL DU JARDIN; *see* JARDIN.

KAUFFMAN, MARIA ANGELICA, R.A.—Born at Coire, 1742. Died at Rome in 1807. Daughter of a Swiss portrait painter. A most accomplished woman, who came to this country in 1765, and remained until 1782. *British School.*

KINDERMANS, J. *Belgian School.*

KNARREN, PIERRE.—Received Medals at Paris, Brussels, and Amsterdam; honourably mentioned at the Universal Exhibition, 1855. *Belgian School.*

KNAUS, LUDWIG.—Born at Wiesbaden. Received 2nd Class Medal, 1853; 1st Class Medal, 1855 and 1857; Chevalier of the Legion of Honour, 1859. Professor at Wiesbaden. *German School.*

KNELLER, SIR GODFREY.—Born at Lubeck, 1648. Died in England, 1723. Scholar of F. Bol and Rembrandt. Afterwards visited Italy, 1672, and stayed some time at Venice. Came to England in 1674, and painted an immense number of portraits; among others, those of ten Sovereigns. Knighted in 1692. *British School.*

KOEKKOEK, B. C. *Belgian School.*

KOEKKOEK, H. *Dutch School.*

KONINGH, PHILIP DE.—Born, 1619. Died, 1689. Painted landscapes, mostly representing extensive views over the flat country of Holland. The figures are generally by Lingelbach. *Dutch School.*

KOLLER, GUILLAUME. *Belgian School.*

LAER, PETER VAN; called BAMBOCCIO.—Born at Laaren in 1613. Died at Haarlem in 1674-75. Went young to Rome, and lived on friendly terms with Claude and Poussin. *Dutch School.*

LAIRESSE, GERARD DE.—Born, 1640. Died, 1711. Pupil of his father and Flemsael. Historical painter. He often introduced figures into landscapes by other artists. *Dutch School.*

LAMBINET, EMILE.—Born in Versailles. Pupil of Horace Vernet, Drolling, and Boiselier. Received 3rd Class Medal (landscape), 1843; 2nd Class Medal, 1853. Honourably mentioned at the Universal Exhibition, 1855. *French School.*

LAMORINIERE, FRANÇOIS.—Received the Gold Medal in 1857; made Chevalier of the Order of Leopold, 1861. *Belgian School.*

LANCE, GEORGE.—Born near Colchester in 1802. Died, 1864. Sent in early life to Leeds to follow commercial pursuits, but his decided taste for painting induced his friends to allow him to visit London, where he became the pupil of Haydon. Success in painting fruit and still life induced him to adopt that as his favourite style, in which he became one of our best artists. *British School.*

LANCRET, NICOLAS.—Born in Paris, 1690. Died, 1743. Pupil of Pierre d'Ulin, and imitated Watteau. *French School.*

LANINI, BERNADINO.—Born at Vercelli. Died about 1578. Scholar of Gaudenzio Ferrari. *School of Milan.*

LARGILLIERE, NICOLAS.—Born at Paris, 1656. Died, 1746. Studied at Antwerp, under Goubeau. Came to England and painted James II. *French School.*

LAROON, MARCELLUS.—Born at the Hague in 1653. Came to England young, and spent some years in Yorkshire. Died, 1702. His son, Captain Laroon, also practised painting and engraving. *English School.*

LASSALLE, LOUIS.—Born in Paris. Pupil of Messrs. Paris and C. L. Muller. *French School.*

LAURI, FILIPPO.—Born at Rome, 1623. Died 1694. Pupil of Caroselli. He must not be confounded with his brother Francesco, who was a better painter, and the pupil of Sacchi. *Roman School.*

LAWRENCE, SIR THOMAS, P.R.A.—Born at Bristol, 1769. Died, 1830. Pupil of Hoare, of Bath. Came to London in 1787. Died President of the Royal Academy. *British School.*

LEBRUN, CHARLES.—Born in Paris, 1619. Died, 1690. Son of a sculptor, whose family was of Scotch origin. Pupil of Simon Vouet. One of the great painters in the reign of Louis XIV., and Director of the Academy at Paris. *French School.*

LEBRUN, MADAME E. L.—Living in 1828. She received some instruction from Vernet and Greuze. *French School.*

LEHMANN, RUDOLPH CHARLES ERNEST.—Born at Kiel (Holstein). Pupil of his father and Ingres. Chevalier of the Legion of Honour, 1846. Officer in 1853. *Roman School.*

LELY, SIR PETER.—Born at Soest, in Westphalia, 1618. Died in London, 1680. His father's name was Van der Vaas, but he took the name of Lely. Pupil of de Grebber, and imitated Van Dyck. Besides an immense number of portraits, he painted some historical pictures during his stay in England, which are little known. *British School.*

LENAIN, LOUIS.—There were three brothers of the Lenains—Louis, Antoine, and Mathieu. Louis and Antoine died in 1648, Mathieu in 1677, probably most of the smaller works which bear their name are by him. *French School.*

LE POITTEVIN, EUGENE.—Received 3rd Class Medal (genre and marine), 1835; 2nd Class Medal, 1831 and 1848; 1st Class Medal, 1836. Chevalier of the Legion of Honour, June, 1843. *French School.*

LE PRINCE, JEAN BAPTISTE.—Painter and engraver. Born at Metz, 1733. Pupil of Boucher and Van Vien. Member of the Academies of Paris and St. Petersburg. Died at Lagny, 1781. *French School.*

LESLIE, C. R., R.A.—Born in London, 1794. Died in London, 1859. Went young to the United States. Pupil of West and Washington Alston. Returned to England in 1811. In 1833 was Professor of Drawing at West Point, but came back to England in 1834. Author of the Life of Constable, and other useful works. *British School.*

LEU, ADOLPHE. *German School.*

LEVY, EMILE.—Born in Paris. Pupil of Abel-de-Pujol and M. Picot. Won the Roman Prize for History, 1854. Medal, 3rd Class, 1859; Medal, 1864. *French School.*

LEYDEN. *See* LUCAS VAN.

LEYS, LE BARON HENRI.—Officer of the Legion of Honour, 1847. Received one of the nine Great Medals of Honour at the Universal Exhibition, 1855; Officer of the Order of Leopold; Chevalier of the Order of St. Michael of Bavaria. *Belgian School.*

LIER, A. *German School.*

LIES, JOSEPH.—Pupil of Baron Henri Leys. *Belgian School.*

LINGELBACH, JAHANN.—Born at Frankfort, 1625. Died in Amsterdam, where he had settled, in 1687. Visited Italy, and painted many scenes in that country. Much employed by landscape painters to insert figures in their pictures. *Dutch School.*

LINT, HENRY VAN; called STUDIO.—Son of P. van Lint. Went young to Rome; and painted in the style of L'Orizonti. *Flemish School.*

LINT, PETER VAN.—Born in Antwerp, 1609, still living in 1675. Passed several years at Rome. Some of his large compositions are painted in the style of Vandyck. *Flemish School.*

Linnell 1792

LIPPI, FILIPPINO.—Born at Florence, in 1460. Died there in 1505. Son of Filippo Lippi. Scholar of Sandro Botticelli. Completed the frescoes in the Brancacci Chapel, which had been left unfinished by Masolino da Panicale and Masaccio. Subsequently executed other fine frescoes at Florence and Rome, which he visited in 1492. Painted in fresco and tempera. *Florentine School.*

LIVERSEEGE, HENRY.—Born at Manchester, 1803. Died there, 1832. Self-taught. A very remarkable painter of both serious and humorous scenes. *British School.*

LOTTO, LORENZO.—Born at Treviso, about 1480. Is supposed to have died at Loretto, about 1558. Studied under G. Bellini and Giorgione. His portraits are among the finest by painters of the *Venetian School.*

L'ORBETTO.—*See* TURCHI.

LORENZO, DI BICCI.—Vasari's account of this artist is incorrect, and little is known of his life, except that he painted from 1370 to 1400. *Florentine School.*

LORME, A. DE.—There appear to have been two painters of this name, one a Frenchman, the other a Dutch artist, by whom is the picture in this collection. He lived in the latter half of the 17th century, and his best works represent the interior of churches, in which Brackenborg painted the figures. *Dutch School.*

LORRAINE; *see* CLAUDE.

LOUTHERBOURG, J. P. DE, R.A.—Born at Strasbourg about 1740. Died in 1812. Pupil of F. Casanova. *British School.*

LUCAS, JEAN PAUL.—Died at Toulouse in 1806. Founder and Director of the Museum there. *French School.*

LUCAS VAN LEYDEN (Luc Jacobez called).—Born, 1494. Died, 1533. Scholar of Engelbrechtzen. An admirable painter and engraver. Pictures by him are rare. *Dutch School.*

LUCATELLI, ANDREA.—Born, 1660. Died, 1741. A Roman landscape painter, who was contemporary with Orizonti, and painted in the same style. *Roman School.*

LUDENS, GERRIT or GERARD.—Painted about 1650-70, in the style of Molenaer. *Flemish School.*

LUINI, BERNADINO.—Born at Luino, on the Lage Maggiore, about 1460, and was still living in 1530. Supposed to have been a scholar of Leonardo da Vinci, whom he imitated very successfully. *School of Milan.*

MAAS, DIRK.—Born at Haarlem in 1656. Pupil of Berchem and Huchtemburg. Came to England and painted the Battle of the Boyne for William the Third. *Dutch School.*

MABUSE; *see* GOSSAERT.

MADOU.—(Jean Baptiste), Chevalier of the Order of Leopold. Received the 2nd Class Medal, 1855; and Chevalier of the Legion of Honour, 1855. *Belgian School.*

MAES, NICOLAS.—Born at Dort, 1632. Died at Amsterdam, 1693. Scholar of Rembrandt. An excellent painter of portraits and interior views with small full-length figures. *Dutch School.*

MAGAUD, C. A. *Dutch School.*

MANTEGNA, ANDREA.—Born near Padua, in 1430-1. Died at Mantua, 1506. Pupil of Squarcione. Settled at Mantua about 1468. Painted in the Chapel of Innocent VIII., in Rome, in 1488-90. The "Triumph of Julius Cæsar" is said by Vasari to have been his best work. His engravings are among the earliest of the Italian school; and he was, moreover, a poet, sculptor, and architect. *School of Mantua.*

MARATTI, CARLO.—Born at Camerino, near Ancona, in 1625. Died, 1713. Scholar of Andrea Sacchi. His works are most remarkable for an absence of faults, and seldom rise above an insipid mediocrity. *Roman School.*

MARCELLIS, OTHO; who signed O. Marseus, and whose name is said to have been SNUFFELAER.—Born at Amsterdam in 1613. Died there in 1673. *Dutch School.*

MARCHAL, CHARLES FRANÇOIS.—Born in Paris. Pupil of Drolling and Dubois. Medal, 1864. *French School.*

MARIESCHI, JACOPO.—Born at Venice, 1711. Died, 1794. Son of an artist, Michele Marieschi. He was a close imitator of Canaletto. *Venetian School.*

MARTIN, J.—Born near Hexham, in 1789. Died, 1854. Pupil of Boniface Musso, an Italian artist, resident at Newcastle, with whom Martin came to London. From 1812 became a most popular designer of subjects which from their nature required to be treated in a grand manner. *British School.*

MASACCIO, TOMMASO GUIDI; called MASACCIO, from being so intent upon art as to neglect his dress.—Born at Castel San Giovanni in the upper Valdarno, in 1402. Died in Rome, in 1428 or 1429. Supposed to have been the pupil of Masolino da Panicale. His famous frescoes in the Brancacci Chapel, at Florence, were executed between 1425 and 1427, and have ever since rendered his nickname one of the most famous in the annals of Italian art. *Florentine School.*

MATSYS, QUENTIN.—Born at Antwerp, in 1466. Died in 1530-31. Originally a blacksmith, and some good specimens of his skill in iron-work are still preserved. Falling in love with the daughter of an artist named Floris, he studied painting, and became one of the great masters of the Flemish School. *Flemish School.*

MAZZOLA or MAZZUOLI, FRANCESCO MARIA; commonly called PARMIGIANO and PARMIGIANINO, from his having been born at Parma, in 1503. Died at Casal Maggiore, near Cremona, in 1540. Pupil of his father and uncles Michele and Pietro Ilario. Studied the works of Correggio. Excelled in design; his drawings being among the most valuable of those by the old masters. One of the first of the Italians who etched, and is said to have executed several woodcuts. *School of Parma.*

MAZZOLINI, G. *Roman School.*

MAZZOLINO DA FERRARA, LODOVICO.—Born at Ferrara about 1481. Died there, 1530. Pupil of Lorenzo Costa. The architecture introduced into his pictures is remarkable. *School of Ferrara.*

MEIRE, GERARD VAN DER.—Probably born at Ghent after 1410. Was alive in 1474. Said to be a scholar of Hubert van Eyck. *Flemish School.*

MEISSONIER, JEAN LOUIS ERNEST. (French).—Pupil of Léon Cogniet. Received the 3rd Class Medal in 1840; 2nd Class Medal, 1841; 1st Class Medals, 1843 and 1848. Created Chevalier of the Legion of Honour, 1846; Officer of the same Order, 1848. Received one of the Nine Great Medals of Honour at the Universal Exhibition of 1855. *French School.*

MEMLING, HANS; called, also, improperly, HEMLING.—Born about 1439. Died before 1495. Said to have been born at Bruges, and the pupil of Roger Van der Weyden. In 1479 he was a painter of established reputation at Bruges, and executed there his best works. After the Van Eycks, one of the best of the early Flemish painters. *Flemish School.*

METSU, GABRIEL.—Born at Leyden, 1615. Still living in Amsterdam, 1667. His pictures are rare, and those which represent small interior scenes are remarkable for finish and delicate execution. He painted, however, occasionally on a larger scale and in a bolder manner. *Dutch School.*

MICAS, MDLLE.—Pupil of Rosa Bonheur. *French School.*

MICHELANGELO; *see* BUONAROTTI, CERQUOZZI, and CARAVAGGIO.

MIEL, JAN.—Born near Antwerp in 1599. Pupil of G. Seghers. Visited Italy to study his art, and lived there principally. His best works are at Turin, in which city he died, 1656. *Flemish School.*

MIERIS, FRANS VAN; called the "Old," to distinguish him from his grandson.—Was born at Leyden, 1635. Died, 1681. Pupil of Gerard Dou. His works are among the best of the Dutch highly-finished pictures. *Dutch School.*

MIERIS, WILLEM VAN; son of old Francis Mieris, and often called "the young Mieris."—Was born at Leyden in 1662. Died, 1747. Painted in the same style as his father, but his pictures are generally not equal to those of the "old Mieris." *Dutch School.*

MIGNARD, PIERRE.—Born at Troyes in 1610. Died in Paris, 1695. Pupil of Boucher, of Bourges. Studied at Fontainebleau. *French School.*

MIGNON, ABRAHAM.—Born at Frankfort, 1640. Pupil of De Heem. Principally celebrated as a flower and fruit painter. Died at Wetzlar in 1679. *Dutch School.*

MILET, JEAN FRANÇOIS.—Born at Antwerp in 1644. Pupil of L. Frank. When young settled in Paris, and took Poussin as his model. Became member and Professor of the French Academy. Died, 1680. *French School.*

MINGA, ANDREA DEL.—Living in 1568. A Florentine artist, who was one of the last pupils of Ridolfo del Ghirlandaio. *Florentine School.*

MIRANDA; *see* CARRENO.

MIREVELT or MIREVELDE, Michiel of Delft.—Born, 1567. Died, 1641. A most laborious Dutch artist, who is said to have painted no less than 5,000 portraits. He seldom, however, painted more than the head. His two sons were likewise artists. *Dutch School.*

MOLA, PIETRO FRANCESCO.—Born in or near Milan, in 1612. Died in Rome, 1668. Son of an architect. Studied at Rome under d'Arpino, and imitated Albano. Painted both large and small figures, but excelled chiefly in landscapes. President of the Academy of St. Luke, in Rome. *Roman School.*

MOLENAER, JAN.—Painted between 1625 and 1660. A clever painter of both open air and interior scenes. *Flemish School.*

MONAMY, P.—Born in Jersey in 1670. Died in Westminster in 1749. *British School.*

MOUCHERON, FREDERICK.—Born at Guiden, 1633. Died at Amsterdam, 1686. Pupil of Jan Asselyn. A. Van de Velde sometimes painted the figures in his landscapes. *German School.*

MONNOYER; *see* BAPTISTE.

MOOR, KAREL DE.—Born at Leyden, 1656. Died, 1738. Studied under G. Dou, F. Mieris, and Schalcken. Excelled in portraiture, and painted some of the most remarkable men of his time. At Leyden, in the Council Hall, is a fine picture by de Moor, of "Brutus Condemning his Sons." *Dutch School.*

MORALES, LUIS; called EL DIVINO.—Born at Badajoz about 1509. Died at Madrid, 1586. It is not known under whom he studied, but he was employed by Philip II. in 1564, at the Escorial. His pictures are remarkable for the expression in the heads, and careful finish. *Spanish School.*

MORE, or MORO, SIR ANTONIO.—Born, 1518. Died, 1588. Pupil of Schoorel. Entered the service of Charles V. Came to England to paint Queen Mary. One of the best portrait painters of his time. *Flemish School.*

MOREAU, CHARLES.—Born at Château Renard (Bouches du Rhone). *French School.*

MORETTO; *see* BONVICINO.

MORLAND, GEORGE.—Born in 1764. Died, 1804. Son and pupil of the artist Henry Morland. His pictures, although very clever, are many of them very carelessly, not to say coarsely, painted. *English School.*

MORONE, FRANCESCO.—Born at Verona, 1474. Died there, 1529. Pupil of his father Domenico Morone. Painted in fresco and oil, but more in the style of the artists who preceded him than in that of his contemporaries. *Venetian School.*

MORONI, GIOVANNI BATTISTA.—Born at Albino, near Bergamo, about 1510. Died at Bergamo, in 1578. One of the most celebrated Italian portrait painters. *Venetian School.*

MOYA, PEDRO DE.—Born at Granada. Died, 1666. Scholar of Juan del Castillo. In 1641 came to England, and studied a short time under Vandyck. *Spanish School.*

MUDO, J. FERNANDEZ NAVARRETTE; called EL MUDO, or the dumb painter. Born in 1526, at Logrofio. Died, 1579. Said to have studied in Italy under Titian. *Spanish School.*

MULLER, W. J.—Born at Bristol, 1812. Died, 1845. Son of a German, who was curator of the Bristol Museum. Pupil of J. B. Pyne. After visiting Greece and Egypt, settled in London in 1839, where his pictures found ready purchasers. Went with the expedition to Lycia. Since his death, the value of his works has caused innumerable imitations of his pictures to be sold as being by him. *British School.*

MÜLLER, CHARLES LOUIS.—Born at Paris. Pupil of Gros. Chevalier of the Legion of Honour, 1849. Officer, 1849. Member of the Institute, 1864. *French School.*

MULREADY, WILLIAM, R.A.—Born at Ennis, in Ireland, 1786. Died in 1863. Entered the Royal Academy, London, at fourteen years of age, and became an academician in 1816. The merit of his works is so self-evident that it is universally admitted. *British School.*

MURILLO, BARTOLOMÉ ESTAVAN.—Born at Seville, 1617. Died, 1682. Studied under J. del Castillo, and subsequently at Madrid, under Velasquez. Returned to Seville in 1644, where he resided almost constantly until his death. *Spanish School.*

MUSSCHER, MICHIEL VAN.—Born at Rotterdam, in 1645. Died at Amsterdam, in 1705. Scholar of a Van Tempel, Metsu, and Ostade. He painted principally portraits on a small size. *Dutch School.*

MYN, HERMAN VAN DER.—Born at Amsterdam, 1684. Died in London, 1741. Pupil of Ernest Stuven. Came to England about the year 1772. His sister Agatha came with him, and painted fruit, flowers, &c. *Dutch School.*

MYTENS, DANIEL (the Elder).—Born at the Hague, 1590. Still living in 1656. Came to England in the reign of James the First, and remained in this country until 1630, when he returned to Holland. *Dutch School.*

NASMYTH, P.—Born at Edinburgh in 1786 or 1787. Died in London, 1831, during a thunderstorm which, at his own desire, he was raised in bed to see. One of the best painters of English scenery. *British School.*

NEEFS, PETER.—Born at Antwerp, 1570. Died, 1651. The best of Steenwyck's scholars. The figures in his pictures are mostly by other artists. His son, of the same name, was an inferior painter. *Flemish School.*

NEER, ARTUS VAN DER.—Born at Amsterdam, 1619. Died there, 1683. His best known works are moonlight scenes, but he painted equally well landscapes lighted by the sun. Albert Cuyp sometimes painted the figures in his pictures. *Dutch School.*

NETSCHER, CASPAR.—Born at Heidelberg, 1639. Died at the Hague, 1684. He formed himself after Terburg and Metsu, and, though inferior to them in some respects, surpasses them in beauty of form, especially in children. *Dutch School.*

NEWTON, G. S., R.A.—Born at Halifax, in Nova Scotia, in 1794 or 1795. Died at Chelsea, 1835. Studied under his maternal uncle Gilbert Stuart, of Boston, and in the Royal Academy in London. *British School.*

NOLLEKENS, J. F.—Born at Antwerp, 1706. Came to England when young. Painted landscapes and domestic subjects. Died in London, 1748. Father of Nollekens the sculptor. *English School.*

NORDGREN, A. *Swedish School.*

NORTHCOTE, J., R.A.—Born at Davenport, 1746. Died, 1831. Bred by his father, who was a watchmaker, to his business. Pupil of Sir Joshua Reynolds. Author of several books. *British School.*

OPIE, JOHN, R.A.—Born at St. Agnes, in Cornwall, 1761. Died, 1807. Son of a carpenter. Almost self-taught. His pictures are often very powerful, but he frequently carried freedom of handling to excess. *English School.*

OPSTAL, GASPAR J. VAN OPSTAL.—Born at Antwerp, 1660. Died, 1714. Painted history and portraits. *Flemish School.*

ORCAGNA, ANDREA DI CIONE ARCAGNUOLO; called ORCAGNA.—Born at Florence about 1315. Died before 1376. Painter, sculptor, and architect. Pupil of Andrea Pisano. One of the most eminent of the early artists. *Florentine School.*

ORIZONTI.—*See* VANBLOEMEN.

ORLAY, BERNHARD VAN.—Born at Brussels, 1471. Died there, 1541. Resided long in Italy. Imitated Raphael. *Flemish School.*

OS, JAN VAN.—Born at Middelharnis, 1744. Died, 1808. The best imitator of Van Huysum, whom he nearly equalled. *Dutch School.*

OSTADE, ADRIAN VAN.—Born at Lubeck in 1610. Died in Amsterdam in 1685. Scholar of Frank Hals. His pictures are remarkable for the effects of light and air in the scenes they represent. *Dutch School.*

OSTADE, ISAAC VAN.—Born, 1617. Died, 1654 or 1671; these dates are, however, doubtful. Brother and scholar of Adrian van Ostade. His pictures are usually browner than those of Adrian. *Dutch School.*

OTTO THORN. *Austrian School.*

OUDRY, JEAN BAPTISTE.—Born at Paris, 1686. Died at Beauvais, 1755. The best animal and bird painter in France, until recent times. Superintendent of the Manufactory of Tapestry at Beauvais. *French School.*

PADOVANINO, ALESSANDRO VAROTARI; called IL PADOVANINO, from his having been born at Padua, in 1590. Died in 1650. Son of Dario Varotari, a Veronese painter. Studied the works of Titian, at Venice. *Venetian School.*

PAGGI, GIOVANNI BATTISTA.—Born at Genoa, 1554. Died, 1627. Scholar of Luca Cangiagio, whose manner he adopted. *Genoese School.*

PALAMEDES, A. G. STAEVAERTS, called.—Born at Delft, 1604. Died, 1680. Painted a vast number of pictures, representing small interior scenes. *Dutch School.*

PALMA, JACOPO; called IL VECCHIO, the old. Born at Serinalta, near Bergamo, about 1475. Died about 1523-4. The friend of Lorenzo Lotto. Studied the works of Titian and Giorgione. Many of his beautiful female figures are studies from his daughter, Violante. The great uncle of the younger Palma. *Venetian School.*

PALMA, JACOPO, the younger.—Born at Venice, 1544. Died, 1628. Great nephew of the "old" Palma. The younger Palma was the last of the great Venetian painters. *Venetian School.*

PALMEZZANO, MARCO.—Born at Forli about 1456; and still living in 1537. Excelled in perspective, but his works are generally hard and badly coloured. *Roman School.*

PALTHE, GERARD JAN.—Born at Degenkamp, in 1681. Died about 1750. Scholar of Jurian Pool. There were other artists of the same name. *Dutch School.*

PANNINI, GIOVANNI PAOLO.—Born at Piacenza, 1691. Died at Rome, 1764. Pupil of Lucatelli. Studied the works of Ghisolfi. Excelled in painting ruins, but his colouring is often too yellow, and his figures too large. *Roman School.*

PANTOJA DE LA CRUZ, JUAN.—Born at Madrid, 1551. Died about 1609. Pupil of Alonzo Sanchez Coello. *Spanish School.*

PARMIGIANO; *see* MAZZOLA.

PASSIGNANO, DOMENICO CRESTI, called.—The date of his birth and death are usually given, 1560—1638, but if he was the master of Lodovico Carracci he must have lived earlier. *Florentine School.*

PATER, J. B.—Born at Valenciennes. Died in Paris, 1736. Imitator of Watteau. *French School.*

PECRUS, CHARLES.—Born at Limoges. *French School.*

PERUGINO, PIETRO VANNUCCI IL.—Born at Città della Pieve about 1446. Died in 1524. Studied under Andrea Verocchio, in Florence. The master of Raphael Sanzio, and one of the principal painters among those who adhered to the old Quattrocento style. Many of his pictures are richly coloured. *Roman School.*

PERUZZI, BALDASSARE; called, also, BALDASSARE DA SIENNA.—Born at Accajano near Sienna, in 1481. Died at Rome in 1536. Architect as well as painter. Built the Villa Farnesina for Agostino Chigi. Appointed in 1520, after the death of Raphael, architect of St. Peter's. Buried in the Pantheon near Raphael. *School of Sienna.*

PESELLINO, FRANCESCO DI PESELLO; called PESELLINO.—Born at Florence in 1422. Died there in 1457. Grandson of the elder Pesellino, under whom he studied. Imitator of Fra Filippo Lippi. *Florentine School.*

PEYROL, MADME.—Born at Paris. Pupil of Raymond Bonheur (her father). *French School.*

PHILIP, JOHN, R.A.—Born at Aberdeen in 1817. Died, 1867. Ran away from home to London when only seventeen, to see the Exhibition at the Royal Academy. Became a pupil there in 1837, and painted scenes in Scotland until 1851, when he went to Spain, from which country he returned to England in 1856. *British School.* Drexel 67

PINELLI, AUGUSTE DE.—Born in Geneva (Switzerland). Pupil of P. Delaroche and M. C. Jacquard. *Swiss School.*

PINTURICCHIO, BERNARDINO DI BETTO; called PINTURICCHIO.—Born at Perugia, in 1454. Died at Sienna, 1513. Probably the scholar of P. Perugino, under whom he painted in Rome in 1484. Employed by the Cardinal Piccolommini, at Sienna, from 1502 to 1509, during part of which time Raphael was one of his assistants. *Roman School.*

PIOMBO; *see* SEBASTIANO.

PLASSAN, ANTOINE EMILE. Born in Bordeaux. Received 3rd Class Medal, 1852, 1857, and 1859. Chevalier of the Legion of Honour, 1859. *French School.*

POELEMBERG, KORNELIS.—Born at Utrecht, 1585. Died there, 1660. Studied under A. Bloemart. Went to Italy. He had many imitators. *Dutch School.*

POLLAJUOLO.—The family name of several Florentine artists, who were painters, sculptors, goldsmiths, and engravers. Antonio, the most celebrated, was born 1433, and died in 1498. Piero was born 1443. *Florentine School.*

PONTORMO, JACOPO; CARRUCCI, called.—Born, 1494. Died at Florence, 1556. Scholar of Andrea del Sarto. He was the master of Angelo Bronzino, and himself an excellent portrait painter. *Florentine School.*

PORDENONE, GIOVANNI ANTONIO LICINIO; called from his birthplace PORDENONE. Born, 1483. Died at Ferrara in 1539. Scholar of P. da San Daniele, and follower of Giorgione. *Venetian School.*

POST, MDLLE. C. DE. *Swedish School.*

POTTER, PAUL.—Born at Enckhuysen, 1625. Died at Amsterdam, 1654. Scholar of his father, Pieter Potter, whom he greatly surpassed. One of the best animal painters. His finest works were painted about 1644. *Dutch School.*

POUSSIN, GASPAR.—Born at Rome, of French parents, 1613. Died in Rome, 1675. His name was Dughet, but he became the pupil of Nicolas Poussin, who married his sister, and took his name. One of the most celebrated landscape painters. *French School.*

POUSSIN, NICOLAS.—Born at Andely, in Normandy, about 1594. Died at Rome, 1665. Studied under Quentin Varin, a painter of Andely, but was almost self-taught. The greatest painter France has produced. *French School.*

PROTAIS, A. PAUL.—Born in Paris. Pupil of Desmoulins. Received 3rd Class Medal, 1863; Medal, 1864 and 1865. Chevalier of the Legion of Honour, 1865. *French School.*

PULIGO, DOMENICO.—This Florentine painter was born about 1475, and died 1527. He was so close an imitator of Andrea del Sarto, that his works are often mistaken for those of Andrea. *Florentine School.*

PYNACKER, ADAM.—Born, 1621. Died, 1673. Went young to Italy. An excellent landscape painter, who painted well both figures and animals. *Dutch School.*

RAEBURN, HENRY, R.A.—Born near Edinburgh in 1756. Died, 1823. His first master was a local portrait painter, named Martin. Went to Italy in 1778. His portraits are said to have been striking likenesses. *British School.*

RAPHAEL, SANTI, or RAFFAELLO SANZIO.—Born at Urbino, the 6th of April, 1483. Died on the 6th of April, 1520. His father, Giovanni Santi, although a good painter, died when Raphael was only twelve years of age; the latter is, therefore, generally said to have had Pietro Perugino for his first master. Under him he painted until 1504, and Raphael's earliest works were executed in the style of Perugino. Visited Florence in that year, and resided there principally until 1507. Went to Rome in 1508, where he remained almost constantly until his death. By general consent esteemed the greatest painter among the moderns; as no other artist has excelled, to the same degree, in all those portions of the art of painting which must be combined to form a perfect picture. Excelled also as an architect, and modelled a few works for sculpture. *Roman School.*

REINAGLE, PHILIP.—Died in 1834. Pupil of Allen Ramsay. A capital painter of animals. Celebrated for his imitations of the old Dutch masters. *English School.*

REINAGLE, RICHARD RAMSAY, R.A.—Born in 1775. Died, 1862. Son of Philip Reinagle. Remarkable as a landscape and cattle painter. *English School.*

REMBRANDT, HERMANZOON VAN RYN.—Born at Leyden, 1606-7. Died at Amsterdam, 1669. Scholar of Swarenburg, Lestonan, and Pinas, under whom he studied about four years. Nature, however, appears to have taught him more than all these masters. Settled at Amsterdam in 1630, and remained there until his death. His etchings, of which the finest examples are in this Collection, are very valuable. *Dutch School.*

RENI, GUIDO.—Born at Calvenzani, near Bologna, in 1575. Son of a musician. The celebrated pupil of Denis Calvart, and the Carracci. A sketch of his greatest work, "The Aurora," is in this collection. *School of Bologna.*

REYNOLDS, SIR J., P.R.A.—Born at Plymton, in Devonshire, 1723. Died, 1792. Son of a clergyman. Pupil of Hudson in 1740. Visited Italy in 1749, and the Netherlands in 1781 and 1783. The first President of the Royal Academy.

RHODES, JNO. N.—Born at Leeds in 1809. Died in 1842. Showed from his earliest years a very decided taste for painting. Many of his pictures were exhibited both in Provincial and London exhibitions. *British School.*

RHODES, JOSEPH.—Painter of Landscapes. Born at Leeds, 1782. Died, 1855. *English School.*

RICHARDSON, J.—Born about 1665. Died, 1745. Pupil of Riley. Author of several very able criticisms on art and other works. *British School.*

RIEDEL, A. *Roman School.*

ROBERT, LOUIS LEOPOLD. *French School.*

ROBERTS, D., R.A.—Born near Edinburgh, 1796. Died in 1864. Apprenticed to a house painter. Painted scenes for theatres, and although entirely self-taught, rose to be one of the best architectural and landscape painters the English School has produced. *British School.*

ROELAS, JUAN DE LAS. Born at Seville. Studied Titian. *Spanish School.*

ROMNEY, G., R.A.—Born at Furness or Beckside, near Dalton, Lancashire, in 1734. Died in 1802. Son of a cabinet-maker. After residing at York, came to London in 1762. Went to Italy, and returned to London in 1775, where he remained until a short time before his death. *British School.*

ROMANO, GIULIO PIPPI, whose family name was GIANNUZZI; best known as GIULIO ROMANO.—Born at Rome in 1492 or 1498. Died at Mantua in 1546. Pupil of Raphael Sanzio, and finished some of the works left incomplete at his death. Painted others after Raphael's designs. Went in 1524 to Mantua, where he executed his great frescoes in the Palazzo del Te. In some of his best works he approached very closely to Raphael. Eminent also as an architect. *Roman School.*

ROOS, PHILIP; called ROSA DI TIVOLI.—Born at Frankfort, 1665. Died at Rome, 1705. Landscape and animal painter. Resided many years in Italy. *German School.*

ROSA, G. S.—Born at Antwerp, 1591. Died at Genoa in 1638. Resided long at Rome. Celebrated as a painter of animals. He must not be confounded with Rosa di Tivoli. *Roman School.*

ROSA SALVATOR.—Born at Renella, near Naples, in 1615. Died at Rome, 1673. Son of an architect, and pupil of Fracanzano, a relative, who was a painter. Encouraged by the praises of Lanfranco, he went to Rome in 1635, and settled there in 1638. His landscapes are superior to his historical pictures, some of which, however, are remarkable for composition and expression. *Neapolitan School.*

ROSALBA, CARRIERA.—Born near Venice, in 1678. Died at Venice, in 1757. Pupil of Diamentini. Painted in oil and miniature, but principally in coloured chalks, in which branch of arts she attained the highest perfection. *Venetian School.*

RUBENS, PETER PAUL.—Born at Siegen, in Westphalia, 1577. Died at Antwerp, 1640. His principal master was Van Veen. In 1600 went to Italy, and from thence, in 1605, to Spain. Returned to Italy, and afterwards, in 1608, to Antwerp. In 1620 was at Paris. Came to England in 1630. Twice married: the portraits of his wives are No. 627 and No. 647 of this Collection. Taking into consideration the various styles in which he excelled, Rubens was the greatest painter of the Flemish School. There are at least twelve hundred engravings after his works. *Flemish School.*

RUIPEREZ, LUIS.—Born at Murûe (Spain). Pupil of Meissonier. *Spanish School.*

RUYSDAEL, JACOB.—Born at Haarlem about 1625. Died there, 1681. Supposed to have studied under his friend Berchem. The figures in his pictures are often painted by A. Van de Velde, Wouvermans, and Lingelbach. *Dutch School.*

RUYSDAEL, SOLOMON.—Born at Haarlem, 1616. Alive in 1673. Scholar of Van Goyen. Their works are very similar. The elder brother of Jacob Ruysdael. *Dutch School.*

RUYSCH, RACHEL.—Born at Amsterdam, 1664. Died there, 1750. Daughter of the celebrated medical professor. Scholar of Willem van Aelst. *Dutch School.*

RYCKAERT, DAVID.—Born at Antwerp, 1615. Died there in 1661-2. Son of a painter, but a superior artist to his father. His best pictures are at Vienna, many of which represent fire-light effects. *Flemish School.*

SACCHI, ANDREA.—Born near Rome, 1598. Died in Rome, 1661. Pupil of Albano, and one of the best painters of the Roman School. Equally great as a designer and colourist. His picture of St. Romualdo is one of the four most celebrated pictures in Rome. *Roman School.*

SACHTLEVEN, CORNELIS.—Born, 1612. Living in 1682. Painted in the style of Ostade, but was inferior to that painter. *Dutch School.*

SALENTIM.—Pupil of Tidemand. *German School.*

SALIMBENI, VENTURA; called IL CAV BEVILACQUA.—Born, 1557. Died, 1613. Pupil of his father Arcangioli. Studied Correggio's works. *Sienese School.*

SANTAFEDE, FABRIZIO. Born, 1560. Died, 1634. Pupil of his father Francesco Santafede, of the *Neapolitan School.*

SARTO, ANDREA VANNUCCHI D'AGNOLO; commonly called ANDREA DEL SARTO.—Born at Florence, 1488. Died at Florence, of the plague, in 1530. Pupil of Pietro di Cosimo. One of the great painters, both in fresco and oil, of the Florentine School. *Florentine School.*

SASSOFERRATO, GIOVANNI BATTISTA SALVI; called SASSOFERRATO, from having been born at that place in 1605. Died in Rome, 1685. Scholar of his father, who was also a painter. *Roman School.*

SAVOLDO, GERONIMO, of Brescia.—Flourished about 1540. Was among the best artists of his time, and in works on a small scale rivalled Titian. He died at Venice. *Venetian School.*

SCHAEFELS, HENDRICK. *German School.*

SCHALCKEN, GODEFRIED.—Born at Dort, 1643. Died at the Hague, 1706. Scholar of Gerard Dou. Though best known by his small pictures lighted by a candle, he occasionally painted on a larger scale. *Dutch School.*

SCHAMPHELEER, EDMOND DE.—Born in Brussels. *Belgian School.*

SCHELLINCKS, WILLIAM.—Born at Amsterdam in 1632. Died, 1678. Scholar of J. Lingelbach. Painted a celebrated picture of the embarkation of Charles II., at the time of the Restoration. *Dutch School.*

SCHELLINCKS, or SCHELLINGS, WILLIAM.—Born at Amsterdam, 1632. Died, 1678. Supposed to have been a pupil of Lingelbach. He was in England in 1662. An excellent landscape and marine and figure painter. *Dutch School.*

SCHENK, AUGUSTE F. A.—Born in Duchy of Holstein. Pupil of Leon Coginet. Medal, 1865. *German School.*

SCHERWOOD, VOLDEMAR. *Russian School.*

SCHLESINGER, HENRI-GUILLAUME.—Born at Frankfort-on-Mein. Received the 3rd Class Medal, 1840; 2nd Class Medal, 1847. Chevalier of the Legion of Honour, 1866. *German School.*

SCHOFTEN, H. J.—Received Gold Medal at Amsterdam. *Dutch School.*

SCHOOREEL, JAN.—Born, 1495. Died at Utrecht, 1562. Pupil of Mabuse. The first who introduced the Italian style of painting into his own country. *Dutch School.*

SCHREYER, ADOLPHE.—Born at Frankfort-on-Mein. Received 1st Class Medal, 1864; do. 1865. Chevalier of the Order of Leopold. *German School.*

SCHWEICKHARDT, H. W.—Born at Brandenbourg, in 1746. Died in London, 1797. Came to England in 1786. Resided long at the Hague. *Dutch School.*

SEBASTIANO DEL PIOMBO, SEBASTIAN LUCIANO; called FRA SEBASTIANO DEL PIOMBO, from his office, "Keeper of Leaden Seals."—Born in Venice, 1485. Died in Rome, 1547. Pupil of Giovanni Bellini and Giorgione. Came to Rome about 1512, and painted in the Farnesina. The friend of Michelangelo, who assisted him in some of his pictures, more particularly those he painted in competition with Raphael. Excelled in portrait painting. *Venetian School.*

SEGERS, DANIEL; more properly ZEGERS.—Born, 1590. Died in the Jesuit Convent at Antwerp, in 1661. Studied painting under Jan Breughel. *Flemish School.*

SEIGNAC, PAUL.—Born at Bordeaux. Pupil of M. Picot. *French School.*

SERRES, DOMINIC, R.A.—Born at Auch, in France. Died, 1793. Came to England in 1765. Painted many marine pieces, among others Lord Howe's Victory in 1782. *British School.*

SERRURE, AUGUSTE. *Belgian School.*

SEYMOUR, J.—Born in London, 1702. Died, 1752. Son of a banker, who was intimate with Sir Peter Lely. A good painter of racehorses. *English School.*

SCHEFFER; *see* ARY.

SIEGER, T. A. *German School.*

SINGLETON, HENRY.—Born in London, 1766. Died in 1839. For more than fifty years he was a constant exhibitor in the Royal Academy, but never arrived at any of its honours. *British School.*

SIRANI, ELIZABETTA.—Born at Bologna, 1638. Died, 1664. Daughter and pupil of G. A. Sirani. Imitated Guido. *School of Bologna.*

SIRANI, G. A.—Born at Bologna, 1610. Died, 1670. One of the favourite scholars of Guido Reni, and finished several of his master works after his death. *School of Bologna.*

SLINGELANDT, PETER VAN.—Born at Leyden, 1640. Died, 1691. Scholar and close imitator of Gerard Dou. *Dutch School.*

SLINGENEYER, E. *German School.*

SMIRKE, R., R.A.—Born at Wigton in 1752. Died, 1845. Better known as a designer than painter. *British School.*

SMITH, GEORGE.—Born at Chichester in 1714. Died, 1766. Self-taught. An excellent landscape painter, some of whose works have been engraved by Woollett. His two brothers, William and John, were, as artists, inferior to George. *British School.*

SNYDERS, FRANS.—Born at Antwerp, 1579. Died there, 1657. Studied under Breughel and Van Balen. Painted much with Rubens, whom, as a painter of animals, he nearly equalled. *Flemish School.*

SODOMA, GIANANTONIO BAZZI (called).—Born at Vercelli about 1480. Died, 1554. According to Lanzi, the scholar of Giovenone. One of the greatest masters of the *School of Sienna.*

SOLARIO, ANDREA DA, or MILANESE.—Born about 1458, at Solario, near Milan, and was still living in 1515. Said to have been a pupil of Leonardo da Vinci. *School of Milan.*

SOLIMENA, FRANCESCO; called also L'ABBATE CICCIO.—Born at Nocera de' Pagani, in 1657. Died at Naples, 1747. One of the most remarkable among the Italian painters whose works are of an ornamental character. *Neapolitan School.*

SPAGNA, GIOVANNI DI PIETRO (called Lo Spagna).—Living in 1516. Next to Raphael Sanzio, the most distinguished pupil of Perugino. *Roman School.*

SPRINGER, C.—Chevalier of the Couronne de Chêne, and the Order of Leopold, at Amsterdam. *Dutch School.*

STANFIELD, CLARKSON, R.A.—Born at Sunderland in 1798. Died, 1867. A sailor in early life, and as an artist self-taught. First distinguished himself as a scene painter, and from that time his works rose rapidly in public estimation. *British School.*

STEEN, JAN.—Born at Leyden about 1620. Died, 1679. Studied with Nicolas Knupfer and Jan van Goyen, whose daughter Steen married. One of the most original artists of the *Dutch School.*

STEVENS, ALFRED.—Received 3rd Class Medal, 1853; 2nd Class Medal, 1855. Chevalier of the Legion of Honour, 1863. *Belgian School.*

STONE, FRANK, A.R.A.—Born at Manchester, 1800. Died, 1859. Son of a cotton-spinner. Was entirely self-taught. Many of his works have been engraved. *British School.*

STORCH, ABRAHAM.—Born at Amsterdam, 1650. Died, 1708. Imitator of Backhuysen. *Dutch School.*

STOTHARD, THOMAS, R.A.—Born in London, 1755. Died in 1834. Son of a publican. Educated at Stutton, near Tadcaster, the birthplace of his father. One of the best designers England has produced. *British School.*

STEY, ABRAHAM VAN, AND JACOB.—There were two painters of this name, both born at Dort, 1753-6. They were remarkable for their imitations of Cuyp. *Dutch School.*

STUBBS, GEORGE.—Born at Liverpool in 1724. Died in 1806. A celebrated painter of horses and sporting subjects. Published a work on the Anatomy of the Horse. *British School.*

SUBLEYRAS, PETER.—Born at Usez, in Languedoc, in 1699. Died at Rome, 1749. Scholar of Anthony Rivalz, of Toulouse. He went afterwards to Paris and Rome, where his works were much esteemed. *French School.*

SUSTERMANS, JUSTUS.—Born at Antwerp, 1597. Died at Florence. Went young to Italy, and was much employed by the Tuscan Court. His best works show powerful and clear colours and good drawing. *Flemish School.*

SWEETCHKOFF, NICHOLAS. *Russian School.*

TASSI, AGOSTINO; whose family name was BUONAVINCI.—Born at Perugia, in 1566. Died in 1642. Scholar of Paul Bril, and master of Claude Lorraine. *Roman School.*

TAVERNER, WILLIAM.—Died in 1772. A proctor in Doctors' Commons, who, although an amateur, painted remarkably well in the style of Gaspard Poussin. *British School.*

TEMPESTA, PETER MOLYN THE YOUNGER; called IL TEMPESTA, from his ability as a painter of storms. Pupil of his father, Peter Molyn the Elder. Resided principally in Italy. Born at Haarlem, 1637. Died in Italy, 1701. *Italian School.*

TEN KATE, HERMAN.—Chevalier of the Couronne de Chêne, and Chevalier of the Order of Leopold. *Dutch School.*

TENIERS, DAVID THE ELDER.—Born at Antwerp, 1582. Died, 1649. Formed his style, during a long stay at Rome, upon that of Elsheimer. Many of the early productions of his son are attributed to him. *Flemish School.*

TENIERS, DAVID THE YOUNGER.—Son of the elder David Teniers. Born at Antwerp, 1610. Died at Brussels, 1694. Studied under his father and Brauwer. The celebrated Flemish painter whose very numerous and excellent works are so well known. *Flemish School.*

TERBURG, GERARD.—Born at Zwol, 1608. Died, 1681. Learned painting from his father, and while still young visited Germany, Italy, and Spain. Returning to his own country, he settled at Deventer, where he became Burgomaster. Painted the portrait of our William III. *Dutch School.*

THEOTOCOPULI, DOMENICO; known as EL GRECHO.—Born about 1548. Died at Toledo in 1625. Painter, sculptor, and architect. Said to have studied under Titian. *Spanish School.*

TIARINI, ALESSANDRO.—Born at Bologna, in 1577. Died in 1668. Scholar of Prospero Fontana, Cesi, and Passignano. One of his best pictures represents Saint Domenic raising a dead person to life; which Lodovico Carracci pronounced to be superior to most of the productions of his time. *Bolognese School.*

TIDEMAND, A.—Received 1st Class Medal, Paris, 1855. *Norwegian School.*

TIEPOLO, GIOVANNI BATTISTA.—Born at Venice, 1697. Died at Madrid, 1770. Painted in that city, in fresco, with much spirit, in the style of Paul Veronese. His sons also painted in the same manner. *Venetian School.*

TINTORETTO, JACOPO ROBUSTI; called IL TINTORETTO, or the little dyer, his father working at that trade.—Born at Venice, 1512. Died in Venice, in 1594. Formed himself by imitating Michel Angelo in design, and Titian in colouring. By intense application he became the rival of the latter. His best pictures on a large scale are still at Venice. Particularly successful in portraits. *Venetian School.*

TISSOT, JAMES.—Born at Nantes. Pupil of Flandrin and Lamotte. Medal, in Paris, 1866. *French School.*

TITIAN, TIZIANO VECELLIO DA CADORE.—Born at Capo del Cadore, in the Venetian State, in 1477. Died of the plague in 1576. Scholar of the Bellini. The greatest painter in the Venetian School. His works are very numerous, and embrace an almost endless variety of subjects. *Venetian School.*

TOL, DOMINICK VAN.—Living in 1680. Imitated Gerard Dou so closely that his pictures are often sold for Dou's. *Dutch School.*

TRAYER, JEAN BAPTISTE JULES.—Born in Paris. Pupil of his father and M. Lequien. Received the 3rd Class Medal, 1853, and the 3rd Class Medal, at the Universal Exhibition, 1855. Member of the Royal Dutch Academy at Amsterdam. *French School.*

TROYON, CONSTANT.—Born at Sèvres (Seine et Oise), August 28th, 1810; Died in Paris, February 21st, 1865. Pupil of M. Riocreux. Received 3rd Class Medal, 1838; 2nd Class, 1840; 1st Class, 1846 and 1848. Chevalier of the Legion of Honour, 1849. Medal, 1st Class, at the Universal Exhibition, 1855. *French School.*

TURA, COSIMO.—Born at Ferrara about 1418. Living in 1481. Scholar of Galasso Galassi. *School of Ferrara.*

TURCHI, ALESSANDRO (called L'Orbetto).—Born at Verona, in 1582. Died at Rome, in 1648. Named L'Orbetto from having in his early youth led a blind man about. Pupil of Brusasorci and C. Cagliari. He endeavoured to combine the Roman taste of design with Venetian colouring. His best pictures are at Verona. *Roman School.*

TURNER, J. M. W., R.A. Born in London, 1775. Died, 1851. Having early displayed a taste for drawing, he received some instruction in perspective from an artist named Malton, and entered the Royal Academy, as a student, in 1789. His subsequent successful career is well known. *British School.*

UDEN, LUCAS VAN —Born at Antwerp, 1595. Living there in 1662. Pupil of his father. He frequently painted the landscape background of pictures in which Rubens and Teniers painted the figures. *Flemish School.*

UDINE, GIOVANNI RICAMATORE or NANNI DA.—Born at Udine, in 1487. Died at Rome, in 1564. Said to have been the pupil of Giorgione. Worked under Raphael, and became celebrated for the arabesque ornaments he painted and executed in stucco. Was buried, at his own request, near Raphael. *Roman School.*

UWINS, T., R.A.—Born in London, 1782. Died, 1857. Originally an engraver, but studied, afterwards, painting at the Royal Academy. *British School.*

VALDES, LEAL JUAN DE.—Born at Cordova, 1630. Pupil of A. del Castillo.

VALENTIN, LE.—Born at Colomiers, in France, 1600. Died at Rome, 1632. Pupil of Vouet. Imitator of Caravaggio. *Roman School.*

VALKENBURG. THEODORE.—Born at Amsterdam, 1675. Died in 1721. He painted still life with great success. *Flemish School.*

VAN HAANEN, Renir. *Dutch School.*

VAN HOVE AND WILLEMS. *Belgian School.*

VAN HOVE, VICTOR.—Born at Renaix (Belgium). Received 3rd Class Medal, (Sculpture) 1855; 3rd Class Medal (Historical Genre), 1863. *Belgian School.*

VAN KUYCK. *Belgian School.*

VAN MOER, J. B. *Belgian School.*

VAN MUYDEN. *Swiss School.*

VAN SCHANDEL, PETRUS.—Born at Breda (Holland). Pupil of the Academy, Antwerp, and of M. Van Brée. Medal, 3rd Class (Genre), 1844; Medal, 2nd Class, 1847. *Dutch School.*

VANKOPFT. *School of Dusseldorf.*

VANNI, FRANCESCO.—Born at Sienna, in 1563. Died in 1610. Pupil of Passarotti, but improved himself greatly by studying the works of Correggio and Barocci. *School of Sienna.*

VANSOMER, PAUL.—Born at Antwerp, 1576. Died in London, 1621. Came to England about 1606, and painted many portraits in this country. *Flemish School.*

VASARI, GIORGIO.—Born at Arezzo, 1512. Died at Florence, 1574. The celebrated author of the "Biographies of the old Italian Artists." *Florentine School.*

VAUTIER, BENJAMIN.—Born at Morges (Canton de Vaud, Switzerland). Pupil of the Academy of Dusseldorf and of M. Jordan. Medal, 1865. *Swiss School.*

VECCHIA, PIETRO DELLA.—Born, 1605. Died, 1683. His name is said to have been Muttoni. Follower of Il Padovanino. Imitated Giorgione, Titian, and other older masters in a remarkable manner. *Venetian School.*

VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.—Born at Seville, 1599. Died at Madrid, 1660. Pupil of Herrera the Elder, and Pacheco, whose daughter he married. Studied the works of Titian. Painted, besides other celebrated works, many portraits in the reign of Philip IV. *Spanish School.*

VELDE, WILLIAM VAN DE, THE YOUNGER.—Born at Amsterdam, 1633. Died at Greenwich, 1707. Scholar of his father and De Vlieger. Came to England in the reign of Charles II. Unquestionably the most able marine painter that Holland has produced. *Dutch School.*

VENEZIANO, BARTOLOMMEO.—Three paintings only of this artist are at present identified, dated between 1505 and 1530. Early Venetian School. The one ascribed to him here is No. 68.

VENUSTI, MARCELLO; called MANTUANO.—Born at Mantua, in 1515. Died in 1576. Scholar of Perino del Vaga. Painted many beautiful pictures, frequently after the design of Michelangelo. *Roman School.*

VERBOECKHOVEN AND VAN HOVE. *Belgian School.*

VERBOECKHOVEN, EUGENE.—Officer of the Order of Leopold; Chevalier of the Couronne de Chêne; 3rd Class Medal, 1855; 2nd Class Medal, 1824; 1st Class, 1841. *Belgian School.*

VERBOOM.—A native of Holland, who painted about 1650. He was a good landscape painter, but little known. Wouvermans and Lingelbach sometimes painted the figures in his pictures. *Dutch School.*

VERELST, SIMON.—Born at Antwerp, 1664. Died, 1710. A painter of flowers and fruit, who subsequently executed, in a laboured style, a number of portraits in this country, in the reign of Charles II. *Flemish School*

VERLAT, CHS.—Received 3rd Class Medal, in 1853; 2nd Class, 1855, Honourably mentioned in Paris, 1861. *Belgian School.*

VERNET, HORACE. *French School.*

VERNET, JOSEPH.—Born at Avignon, 1712. Died, 1786. Went young to Rome, and became there the pupil of Adrian Manglard. *French School.*

VERNET, HORACE EMILE JEAN.—Born in Paris, 1789. Pupil of Vincent. Chevalier of the Legion of Honour, 1814. Officer, 1825. Member of the Institute, 1826. Director of the Academy of France at Rome, 1828. Commander of the Legion of Honour, 1842. Grand Officer, 1862. Died, 1863. Celebrated for his fine battle pieces. *French School.*

VERONESE; *see* CALIARI.

VERSCHUUR, W. *Dutch School.*

VERVEER. *Dutch School.*

VIBERT, J. GEORGES.—Born in Paris. Pupil of M. Barrias. Medal, 1864. *French School.*

VILLAREAL. *Spanish School.*

VINCI, LEONARDO DA.—Born at Florence, in 1452. Died at Cloux, near Amboise, in 1519. Son of a notary, and scholar of Andrea Verocchio. Excelled in most of the arts and sciences known in his time, and carried painting, particularly in oil, to a degree of perfection which it had not reached before his time. *Florentine School.*

VINNE, VAN DER.—There were several painters of this name who were born and painted at Haarlem between 1620 and 1700, all second-rate artists. *Dutch School.*

VIVARINI, BARTOLOMMEO.—Lived between 1440 and 1500. One of the earliest painters in oil of the Venetian School. Cotemporary with the Bellini. *Venetian School.*

VOLKHART, W. *German School.*

VOLTERRA, DANIELE RICCIARELLI DI.—Born at Volterra, 1509. Died at Rome, 1566. Scholar of Il Sodoma and Peruzzi. Follower of Michel Angelo. His most celebrated work is at Rome, "The Descent from the Cross." *Florentine School.*

VOYS, or VOIS, ARY DE.—Born, 1641. Died, 1698. Scholar of Knupfer and Van Tempel. His pictures are highly finished, and some approach in that respect those of Mieris. *Dutch School.*

WALDORP, A. *Dutch School.*

WALKER, ROBERT.—Died about 1660. Painted in the reign of Charles I., at the time when Vandyck was in England, whose works he studied. He painted the portrait of Oliver Cromwell several times. *British School.*

WARD, JAMES, R.A.—Born, 1769. Died, 1859. A very skilful engraver and landscape painter, but more remarkable as a painter of animals. *British School.*

WATERLOO, ANTHONY.—Probably born at Utrecht about 1618. An excellent painter of landscapes, but most celebrated for his etchings, which are truly excellent. *Dutch School.*

WATTEAU, ANTOINE.—Born at Valenciennes in 1684. Died, 1721. *French School.*

WEENIX, JAN.—Born at Amsterdam, 1644. Died there, 1719. Pupil of his father. Although he usually painted dead game, and such subjects, there are some good landscapes and flower pieces by him. *Dutch School.*

WEST, BENJAMIN, P.R.S.—Born at Springfield, in Pennsylvania, 1738. Died, 1820. Went to Italy, and arrived in London in 1763. He will be always remembered as having been the first who divested the figures in scenes of modern history of the Greek and Roman costume. *British School.*

WEYDEN, ROGIER VAN DER, the Elder.—Was born at Tournay or Louvain, and was known as a painter in 1430. He died at Brussels, in 1464. Followed the style of Van Eyck, and visited Italy. ~~The Younger, VAN DER WEYDEN, was born about 1450, and died 1529.~~ There were other artists of the same name. *Flemish School.*

WIDER. *Roman School.*

WIESCHEBRINK. *German School.*

WILKIE, DAVID, R.A.—Born in 1785, at Cults, in Fifeshire, of which his father was pastor. Died in 1841. Came to London in 1805, and from that time his pictures were eagerly sought for, and his career unusually successful. *British School.*

WILLEBOETS, THOMAS; called Boschaerts.—Born at Bergen-op-Zoom, 1613. Died at Antwerp, 1656. Scholar of G. Segers, and imitator of Vandyck. *Flemish School.*

WILLEMS, FLORENT.—Received 3rd Class Medal, 1844; 2nd Class Medal, 1846. Chevalier of the Order of Leopold, 1851. Legion of Honour, 1853. *Belgian School.*

WILSON, R., R.A.—Born in Montgomeryshire in 1714. Son of a clergyman who possessed a small benefice in that county. Wilson began his artistic career as a portrait painter; but going to Rome, he became acquainted with Zuccherelli and Vernet, by whose persuasion he was induced to devote himself entirely to landscape painting. *British School.*

WINTERHALTER, FRANÇOIS XAVIER.—Born at Baden, in 1806. Received a 2nd Class Medal in 1836; two 1st Class Medals in 1837 and 1855, and Officer of the Legion of Honour. *French School.*

WITTE, EMANUEL DE.—Born at Alkmaar, 1607. Died, 1692. Scholar of Evert Van Aelst. Excelled in painting the interiors of Churches. *Dutch School.*

WOHLGEMUTH, MICHAEL.—Born, 1434. Died, 1519. His pictures are of very unequal merit. *German School.*

WOOTTON, JOHN.—Died, 1765. One of the best animal and landscape painters of his time. *British School.*

WOUVERMANS, PHILIP.—Born at Haarlem, 1620. Died, 1668. Scholar of Jan Wynants. One of the most eminent painters of the Dutch School. In delicacy and spirit his works have never been surpassed. *Dutch School.*

WRIGHT, JOSEPH; called WRIGHT OF DERBY, from the place where he was born, in 1734. Died in 1797. Pupil of Hudson. Most of Wright's works are still in the possession of his townsmen, who know their value. *British School.*

WYCK, THOMAS.—Born at Haarlem in 1616. Genre painter. Died in 1686. *Dutch School.*

WYCK, JOHN; son of the preceding.—Born at Haarlem in 1640. Battle painter, &c. Pupil of his father. Died at Mortlake in 1702. *Dutch School.*

WYNANTS, JAN.—Born at Haarlem, 1600. Still living in 1677. His pictures are in general very carefully painted. The figures in them usually by other artists. *Dutch School.*

YVON, ADOLPHE.—Born at Eschwiller (Moselle), in 1817. Pupil of P. Delaroche. Received 1st Class Medal, 1848; 2nd Class Medal, 1855. Legion of Honour, 1855. Great Honour Medal, 1857. *French School.*

ZAMPIERI, DOMENICO; called DOMENICHINO.—Born at Bologna. Died, probably poisoned, at Naples in 1641. The most able scholar of the Carracci. One of the greatest painters of the Italian School. His landscapes are rare. *School of Bologna.*

ZANA. *Dusseldorf School.*

ZEEMAN, REMY.—Born at Amsterdam, 1612. A painter of marine subjects. His etchings are numerous. *Dutch School.*

ZENALE, BERNADINO.—Born at Trevilio. Died in 1526. Pupil of Civerchio. Friend of Leonardo da Vinci, and mentioned by him in his works. Author of books on Perspective. *School of Milan.*

ZOFFANY, JOHAN, R.A.—Born at Frankfort, 1735. Died in 1772. Came to England when about thirty years of age. *German School.*

ZUCCARELLI, FRANCESCO, R.A.—Born in Italy, about 1710. Died in Florence, 1788. Came to England in 1752, and remained here some years. *Florentine School.*

ZUCCHERO, FEDERIGO.—Born at St. Angelo, in Vado, 1543. Died, 1609. Pupil of his brother, Taddeo Zucchero. Came to England in 1574. Painted portraits of Queen Elizabeth and her Courtiers; Mary Queen of Scots also sat to him. *Roman School.*

ZURBARAN, FRANCISCO DE.—Born at Fuente de Cantos, 1598. Died, 1662. It is not known under whom he studied, but probably his master was a pupil of Morales. His finest works are still in Spain. *Spanish School.*

ZORG. HENDRIK MARTENZ ROKES; called ZORG.—Born at Rotterdam, 1612. Died, 1682. Said to have studied under Teniers. *Flemish School.*

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